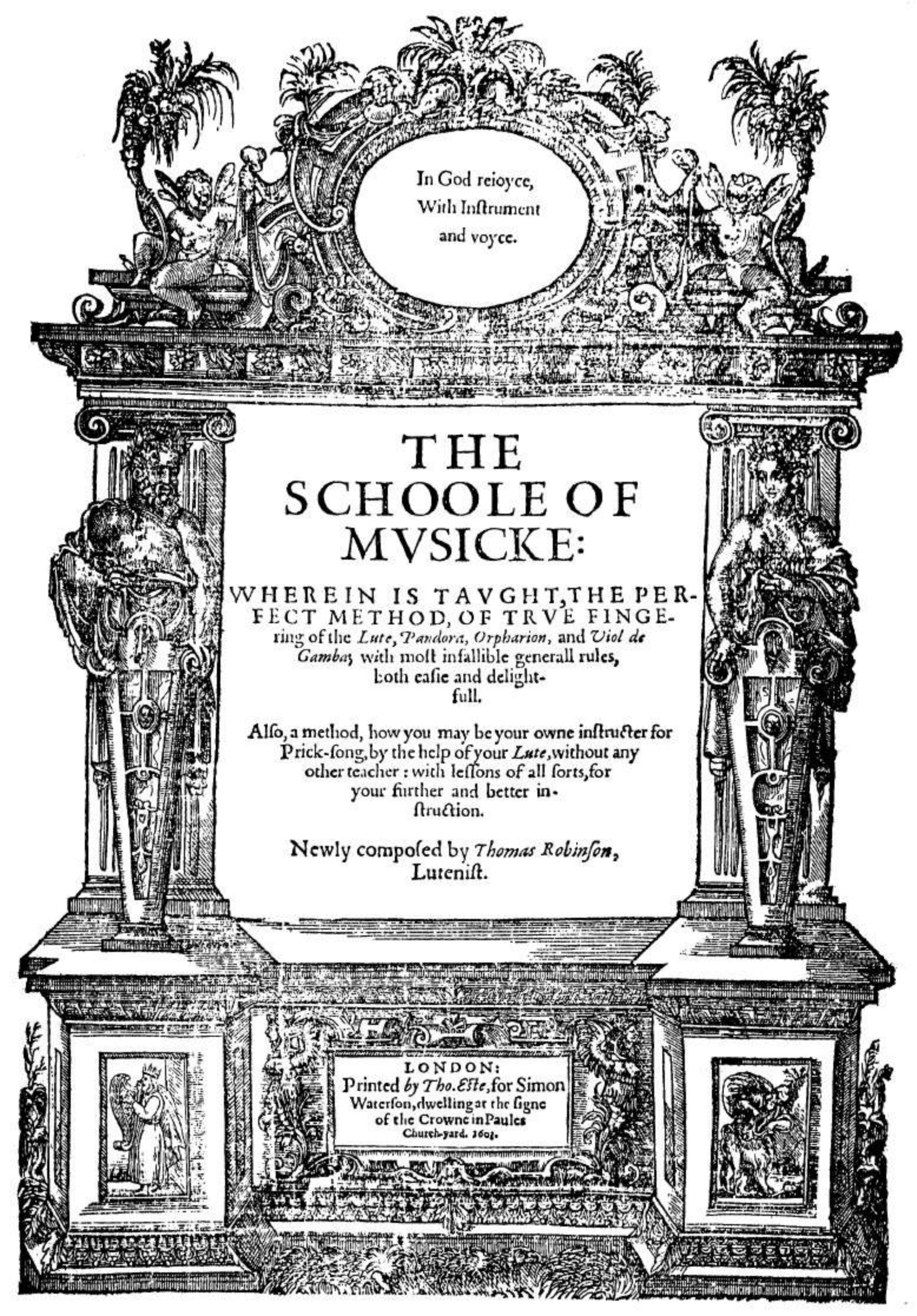


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In God reioyce,
With Instrument
and voyce.

THE SCHOOLE OF MVSICKE:

WHEREIN IS TAUGHT, THE PERFECT METHOD, OF TRVE FINGERING of the *Lute*, *Pandora*, *Orpharion*, and *Viol de Gamba*, with most infallible generall rules, both easie and delightfull.

Also, a method, how you may be your owne instructor for Prick-song, by the help of your *Lute*, without any other teacher: with lessons of all sorts, for your further and better instruction.

Newly composed by *Thomas Robinson*,
Lutenist.

LONDON:
Printed by *Tho. Este*, for *Simon Waterfon*, dwelling at the signe of the Crowne in *Paules Church-yard*. 1602.



TO THE RIGHT VERTVOVS, HIGH, AND MIGHTIE PRINCE KING IAMES, OVR DRED

SOVERAIGNE, BY THE GRACE OF GOD, KING

of England, Scotland, France, and Ireland, defender of the
Faith, &c. long life, happie daies, and
most prosperous raigne.



S there is not any thing in this world more acceptable vnto God, (most gracious Soueraigne) then a contrite heart: so I presume that there is not any thing in this world (next to the leue of God) more acceptable vnto your Majestie, then a true and loyall subject. Thus vsing this perswasion, for a sure argument of your Majesties gracious acceptance, I presume to manifest my selfe, a most true and loyall subject vnto your Majestie. In token whereof, I haue gathered the chiefe of my treasure, the which in most humble and obedient manner, I present vnto your Highnesse: beleeching your Highnesse not to mislike your subject, for the subject, sith it is for the good of all your Majesties louing subjects. The *Art* is deuine, the *Instrument* laudable, my *Meaning* good, my *Skill* drownde in the depth of *Catoes* wordes (who saith) *Nec te collaudes, nec te culpaueris ipse*. And yet I can say for my selfe, that once I was thought (in *Denmarke* at *Elfanure*) the fittest to instruct your Majesties Queene, our most gracious Ladie and Mistres.

Thus prostrating my selfe at your Majesties feet, incessantlie crauing pardon for my bold attempt, I rest. Restles in praier, for your Graces welfare, both now and euer.

Your Majesties

most loyall and

obedient subject,

Thomas Robinson.



To the Reader.



Ight courteous Gentlemen, and gentle Readers, your fauourable acceptance of my first fruits from idlenesse, hath eccited mee further to congratulate your Musicall endeauours. And in my conceit, I can no way better fit your good and willing mindes, then in shewing you how you may very soone, and very perfectly instruct your selues to play (vpon your best beloued instrument) the *Lute*, also the *Orpharion*, *Pandora*, and *Viol de Gamba*, any lesson (if it bee not too too trickified) at the first sight. But bee it as it bee may, you shall haue rules of reason, to ouer-rule vnreasonable odd Cratchets, giueing you to vnderstand, that what is beyond the true course of Nature, must needes bee without all compasse of Art; and withall, nothing out-runne Nature but Follie : so much for that.

Also (for example sake) I haue set some lessons of all sorts : whereof some being old, I was requested to set them new after my fashion, some new out of the fat, some neither very new, nor very old, but yet all mine owne setting, and the most of them, mine owne inuention.

But Gentlemen, once more I will make you promise, that if these Masterlike rules, and Scholerlike lessons, doe but any whit content you, I will come forth, *With Cracke mee this Nut*, (I meane) onely lessons for one, two, and three Lutes, and some with ditties, wherein I will striue either (for euer) to winne your fauours, or starue in the dole of your disgrace.

More for you, than for him-selfe,

The Schoole of Musicke, perfectly teaching the true fingering of the Lute, Pandora, Orpharion,

and Violl de Gamba, Dialogue wise, betwixt a Knight, (who
hath children to be taught) and *Timotheus*,
that should teach them.

KNIGHT.



O V are hartelie welcome into the countrie, and the better welcome, for that you
come at the first sending for, for it is an old saying, that cunning men are curious, es-
peciallie Musitions.

TIMOTHEVS.

Sir, if I had thought I should not haue beene welcome, you might haue thought
me vnwise to haue taken all this paines: againe, it was my promise to instruct your
children, and am readie at your pleasure; but I pray you, why should Musitions bee
more curious then others.

Kni. In keeping your promise, you haue done well, and so well as I can, I will
answere your demaund: in mine opinion, I think it impossible to be a good Musition, except a man be seene
in all the seauen liberall Sciences, for I know many great clarkes in Diuinitie, Philosophie, Law, Philosophie,
&c. that haue small, or no knowledge at all in Musick; nay, some that quite reiect it. Now sith it beloneth
a good Musition to bee somewhat seene in all Arts, I conclude, that this all (with the help of an od crotchet)
is the reason why Musitions are so curious.

Tim. Trilie sir, your concluding all, is both short & sharp, how be it I must graunt you this, that it is
behouefull a Musition that would bee excellent, to be seene in all or the most part of the seauen liberall Arts,
and so neere as I can, I will shew you which, and how necessarie those are, that a Musition ought not to be
ignorant off. First hee must be a diuine, that is, he must be diuinelie giuen, he must aboue all things serue God,
that God may blesse him, in all his good indeuoures; hee must read the scriptures, for it is the fountaine of
all knowledge, & it teacheth the diuine harmonie of the soule of man: for Musicke is none other then a
perfect harmonie, whose diuinitie is seene in the perfectnesse of his proportions, as, his vnison sheweth the
vnitie, from whence all other, (concordes, discordes, consonancies, or others whatsoever) springeth, next his
vnitie, his third: (which is the perfectest concord that is in all Musicke) representeth the perfect, & most
holie Trinitie; his fift, (the most perfect consonance in all Musicke, for that it is the verie essence of all con-
cordes) representeth the perfection of that most perfect number of fife, which made the perfect atonement,
betweene God, and man; His eight, (which as it is, but as his vnison,) representeth his *Alpha* and *Omega*: &
as what is aboue his eight, is but as a repetition, as from his vnison, as it were a new beginning; so it shew-
eth our returne from whence we came, as it were, in notes of Musicke, in a long or short time, sweet or sowre
composition, and thus, (I hope, without offence to that most holie *Alpha* and *Omega*) I conclude, the ne-
cessitie of diuinitie in a Musition. Now that a Musition should bee a Phisition, I see no such necessitie, But
that Musicke is Phisical, it is plainlie seene by those maladies it cureth. As it cureth melancholies; it much pre-
uaileth against madnesse; If a man be in paines of the gout, of any wound, or of the head, it much mittigateth
the furie therof; and it is said, that Musicke hath a salue for euerie sore. But of necessitie, a Musition must be
a perfect Arithmaticion, for that Musicke consisteth altogether of true number, and proportion, and thus, at
this so cheefe, and necessarie science of Arithmaticke, I should it best to stay the procelle of Musicke, as tou-
ching the necessitie of other than these, which I haue mentioned to bee fit in a good Musition.

Kni. I like you wel, & loue your Musicke the better, for your good discourse therof, and my hope is (in
a maner) already satisfied, but notwithstanding, there remaineth in mee, a little spark of feare of an euill that
may happen, after all your paines taken, and my cost bestowed.

Tim. Why sir, it may bee you feare least your children should die, when you haue brought them vp
well, and bestowed great cost vpon them, or if they should proue vnkinde hereafter, or if they should set
light by that good qualitie, which cost them so little, and you so much.

Kni. You say well good *Timotheus*, all this is to be doubted, but I feare none so much as the last, which
is, that they will be carelesse and forgetfull, of so excellent a qualitie as is playing vpon the Lute; and my
feare is the greater, for that it was mine owne fault, that in my youth could haue played so well, as any in
those daies, and now it is as cleane forgotten, and which is more, I haue no willing mind in the world, either
to practise (to recouer that I lost,) or to learne a new: for the play that is now, and the lessons (that are now
a daies) are so curiouse set, that we of the olde mine, are smokt vp like to sea-cole, and this age, hath the
golden ore, and sparkling diamondes of diuine Musitions, that for mine owne part, I am content, to giue
place both to youth, and the time, onelie content to be an auditors, and louer of the best,

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Tim. Sir, it is verie true, that manie, both men and women, that in their youth could haue played (for that kinde of play) passing well, in their age, or when they once haue beene married, haue forgotten all, as if they had neuer knowne what a Lute had ment: and the reason I finde to proceed (in the beginning of their learning) from the ignorance of their teachers, for in older times they stroue (onelic) to haue a quick hand vpon the Lute, to runne hurrie hurrie, keeping a Catt in the gutter vpon the ground, now true then false, now vp now downe, with such painfull play, mocking, mowing, gripeing, grinning, sighing, supping, heauing, shouldring, labouring, and sweating, like cart lades, without any skill in the world, or rule, or reason to play a lesson, or finger the Lute, or guide the bodie, or know any thing, that belongeth, either to skill or reason.

Kni. Now truly *Timotheus*, I am perswaded you haue hit the marke, and when it went so hard with them in such easie, and simple stuff, as then they vsed, what shift would they make to play at the first sight (in these daies) an indifferent lesson set, if they were now liuing, but I pray you can you play any lesson at the first sight, and also teach others to doe the same.

Tim. Yea Sir, that I can, or else I were not worthy to be a teacher, for it hath ben the most part of my studie to bring the Lute, Citharen, (and other instruments of Musick) into a method by generall rules, most perfect and easie, so that with my instructions, one (that cannot vse the Lute, or other instrument) may verie readilie attaine to a good habit therof.

Kni. Well *Timotheus*, the verie truth is, I haue hard so much as you say, & therefore in the name of God, begin with my children when you please, and God willing) you shall bee pleased for your paines, but I will make this condition with you (good *Timotheus*) that you shall giue me leaue to aske you some questions, by the way, in your instructions, for it doth me good to heare your reason, how say you *Timotheus*, are you content it shall bee so?

Tim. With all my hart Sir, for by so doing, I shall daylie inioy your good companie, and with all, it will greatlie further the profit of your children, and with the more ease, and comfort passe ouer the tediousnes of teaching.

Kni. I thanke you *Timotheus*, but what if you did first write downe all such rules (as you vse for instruction) that they may from the beginning, (hauing them by hart) do nothing but that they may haue it in memorie and grounded by reason.

Tim. You say well it shall bee so, and at your pleasure aske what questions you please, and I will shew you the reason for it to the full, and I hope such as shall satisfie you fullie, wherefore in the name of God I thus begin. First it behoueth a scholer to haue a verie good instrument verie well strung, faire to the eie, and easie to reach any stop whatsoeuer, and verie well sounding.

Kni. Why, mee thinks it were no great matter what instrument a beginner hath, considering that for the most part, young beginners, soone make old instruments, as young scholers soone make old bookes.

Tim. Indeepe to haue a good instrument lieth as much in the habilitie of the parents or friends, as also in their good wils to haue it so; but why I think it good to haue (if it were possible) euen the verie best instrument for a learner at the first, is this: a good instrument will please a learner euery way, for it delighteth them to looke and behold it now & then, likewise they loue easie and smooth instruments, and although they can do but little, yet it will sound well, and so incourage them to learne with delight, whereas contrariwise, a bad or dull instrument will quell their spirits quite, so that in a long time, or neuer, will they profit in their forced labours.

Kni. I promise you, it now seemeth to mee verie good reason that it should bee so, and againe it is an old and true saying, that one good thing is euer worth ten bad, also there is small losse in a good thing, it euer yeldeth monie with profit: well here is a Lute according to your desire in all points, I pray you goe forward good *Timotheus*.

Tim. Now you haue a good Lute, it behoueth you to loue it and vse it well, for by the vsage you shall shew your loue, therefore marke how you ought to vse your Lute, about all things, keepe it from wet, for wet will spoile the strings and make loose the ribs, and when you haue done playing vpon it, put it vp into the case, putting the *Trebles* a little down, but first you shall learne to handle your Lute with a comelie grace, readie to play with delight, and to this purpose in the name of God, doe as I shall instruct you.

GENERALL RVLES.

First sitting, vpright with your bodie, leane the edge of the Lute against the table, and your bodie against the Lute, not too hard for hurting your Lute, neither to foflie for letting of it fall, for the table, your bodie, and your right arme, must so poyes the Lute, that you may haue your left hand at libertie to carie to, and fro, at your pleasure, letting the middle part of the neck of the Lute, slide vp and downe the brawne of the thumb which is against the nayle of the said thumb, houlding out the wrest of the hand, and alwaies carrying your thumb against your forefinger in any stop whatsoeuer, for so shall your hand be the more comelie, the more readie, and with the more ease, stop any stop the cleaner, now for your right hand, called the striking hand leane vpon the bellie of the Lute with your little finger onelic, & that, neither to far from the *Treble* strings, neither to neere, and although you ought to leane lightlie, yet carie your hand steddie, not sliding out of his place, also remembring, to leane lightlie vpon your arme vpon your Lute, for otherwise it wil

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it will paine the sinewes and hinder your play. All the aforesaid had, both in memorie and practises (the houlding of your Lute, carrying of your hand, and sitting vpright with your bodie, I mean) then (in the name of God) houlding the Lute (as is aforesaid) comelie with your thumb against your forefinger (as it were readie to stop, yet but onelie houlding your Lute then with the thumb of your right hand (houlding the rest of the fingers straight forth before your thumb (neither to neere the strings nor too farre off, begin to strik the first string downward with the thumb onelie, and also striking with your thumb behind your fingers say: *Base, Tenor, Contra-tenor, Great Meanes, Small meanes Treble*. This done: then begin at the *Trebles* and so goe vpward viz. backward, striking them string by string with your forefinger before your thumb, that is, houlding downe your thumb behind your fingers, and name them in order saying, *Treble Small Meanes, Great Meanes, Contra-tenor, Tenor, Base*, this doing so oft, downward and vpward, naming them, and also striking them with the thumb behind the fingers, that you haue it most perfect and readie both in mind & fingers. This perfectlie had: learne to know your frets in order, and in stopping them comelie, cleanlie, & stronglie, the first string or *Treble*, stopped in the first fret, by the head of the Lute with the forefinger, is *b*. in the *Treble*, and so stopped in the small meanes, great meanes &c. The first fret is *b*. the second fret is *c* the third fret is *d* and so forth vntill you come to *i* which is the last fret about the neck of the Lute, but you may glue on more frets in fit place and space (vntill you come to *m*. Again if you haue 14. 16. or 18. strings, those bases are called *Diapasones*, now hauing the names & knowledge of the strings and stops perfectly by roate, you shall also learne to know them by booke (called *Tableture*.)

Kn. Now truely *Timoth*: I like this method verie well, for I perceiue, great reason in it: But we (in old time) haue bene taught with rigour, not by reason, & that made vs the run, now vnragedled; for I see, that the houlding of the thombe alwaies against the fore-finger, giueth (not onely a great ease, & grace to the player) but also, it determineth a certain limitation to the hand, as of necessitie it must be so: proceed good *Timoth*.

Tim. Sir, by this you see, how necessarie a thing it is, to know how to hould an instrument, before it is to know how to stop it, and likewise, how fit it is to know (both how to hould, & what to stop, first by roate, before it were fit to learne by the booke: for quell the spirits, & quail delight. Now you know how to hold your Lute; also, what the strings and stops are, without booke: Now you shall learne what they be by the booke; look how you name them vpon the Lute in order, vpward, and downward, so these lines, by the like denomination, shall signifie vnto you what strings they be by *Tableture*. Example.

Treble.	b	c	d	e	f	g	a	i
Small Meanes.	b	c	d	e	f	g	a	i
Great Meanes.	b	c	d	e	f	g	a	i
Contra-tenor.	b	c	d	e	f	g	a	i
Tenor.	b	c	d	e	f	g	a	i
Base.	b	c	d	e	f	g	a	i

Some in the steed of (i) put (y) and although you, heere see but six single lines, and vpon the Lute eue-rie string double, you shall vnderstand, that two strings are in one tune, & also beare the name but of one string: as *Base*, not *Bases*. *Tenor*, not *Tenors*. Now let vs proceede, to learne a lesson by the booke. But first take this lesson by the way, offer not rashly to stop or strike, but be well aduised, with what finger to stop, & with what to strike, and for that purpose, mark what figure standeth vnder the letter; whether the figure of 1. 2. 3. or 4. for these figures represent the 4. fingers of the left or stop ping hand. The figure of 1. representeth the first or fore-finger. 2. the second. 3. the third, and 4. the little finger. Also that letter which is to be striken downward, and if there be a prick vnder the letter, that letter must be striken vpward: this well noted, begin to play these stops and strokes following, striking them by 4. and 4. all in one length of time, vntill you can play it a pace, or runne it quick.

F	P	F	F	F	P	P
a . r . d . a	r . a . d . f	a . r . d . n	r . a . d . r	a . r . d . a	r . d . a . f	a . r . a
1 2	1 2 1	1 2	1 2 1	1 2	1 2 1	1

Do these points perfectly, not struing at it, but with such ease, as if you did it carelessly, obseruing the carriage both of hand & body; & when you are weary, leaue it, and to it againe, but go to it with a willing minde.

Kn. How would you haue them learne this lesson, not knowing the tymes ouer head? were it not necessarie to teach them that first?

Tim. No, for the time without stops or tune, is but an abstract, & my purpose is, first to teach the stops, & then the times with all afterwards: & therefore, I haue set it with all one time ouer head, as you see, vntill the lesson be perfectly had, & both the name & nature of that time well comitted to memory, and this lesson had, than will I instruct them in all the varieties of tymes: as followeth.

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A young beginner (although this were *Semiquauer* tyme) shall in the despite of his hart, make euery stroke a *Semibrese*, & then as he multiplyeth in perfectnes, so he shal multiply in fastnesse of tyme, wherby is to be noted, that from one time all other are multiplyed & doubled, as for example. This long stroke here 1 is in *Tableture*, a *Semibrese*, which by adding of one dash to the top, as thus, 1 maketh it double his tyme, that is twice as fast a tyme as it was before And by adding one dash more to that dash thus, 1 maketh it yet as fast againe as the second: & by adding a third dash thus, 1 maketh it yet as fast againe as the same. And by adding the fourth dash thus, 1 doubleth the time before him: whose names are as followeth.



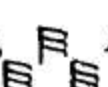
A *Semibrese*. A *Minim*. A *Cratchet*. A *Quauer*. A *Semiquauer*.

So that you see two *Minims* go to a *Semibrese*, as thus, 1 1

two *quauers* to a *Cratchet*, as thus, 1 1



And two *Semiquauers* to a *Quauer*, as thus, 1 1



All which multiply the *Semibrese*, as heere you see.



Heere you see, two *Minims* make a *Semibrese*. Likewise, foure *Cratchets* make a *Semibrese*. Also, eight *Quauers* go to a *Semibrese*. And lastly, sixtene *Semiquauers* go to a *Semibrese*. This is sufficient for the knowing of the tymes, onely, that if there be a little prick, beside any one of them, thus, 1. 1. 1. 1. that then that prick doth make the tyme he stādeth by, half so long againe as it was before; as a prick by a *Semibrese* maketh it a *Semibrese* & half a *Semibrese*: & so of all the rest; & this learne by hart.

Kni. Well when they can run this point or treble (as you call it) by 4. and 4. together in order, a *Quauer* or *Semiquauer* time, what is therby to be noted, or learned, as a profit attained towards the readie playing of a lesson at the first sight, which they neuer see before.

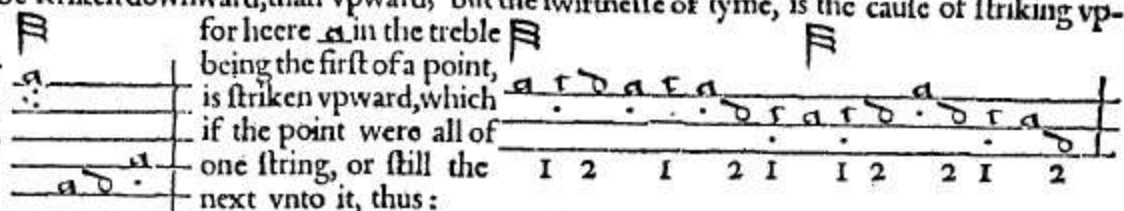
Tim. It is a verie necessarie question which you demaund, and you shall vnderstand, how necessarie, true, and perfect a rule it is, which not knowne, it is impossible that euer one should play a lesson, either at the first sight, or cunningly: For first, where you see a letter or stop without any prick vnder it, you shall for euer in the like stop, strike it downward, for two reasons, the first is, if it stand alone, that is, if it be a 1 and the next a 1 or the first a 1 and the second a 1 the first a 1 the next a 1 going so in se-

uerall times, as thus.

These are said to stand alone, that is, not being accompanied with fellows, all of one time, either *Cratchets*, *Quauers*, or *Semiquauers*: as thus,

And also being of a long tyme, as *Semibreses* and *Minims*, for it is a generall rule, that euery stroke, is more naturall to be striken downward, than vpward; but the swiftnesse of tyme, is the cause of striking vp-

ward, and the fastnesse off, of seconding a point, as thus:



Going in 4. and 4. then for euer, the first is downe, the second is vp; so that if the prickes were away, this is a generall rule. Now by this rule, you may by occasion, strike twice down together, as if you haue a point be-

gin thus,

Heere the first is downward, because it stands alone; And the second, is striken downward, because it is the first of a point; this is one necessarie rule, and also profitable. The second rule is, you see in the first point, how you vse but two fingers in all the whole lesson, that is, the fore-finger & the second alwaies

holding your thoubm against your fore-finger. Now, it is a generall rule, that where you leaue no stop, leaue no finger; and where you leaue a stop, leaue a finger, as this example following sheweth.

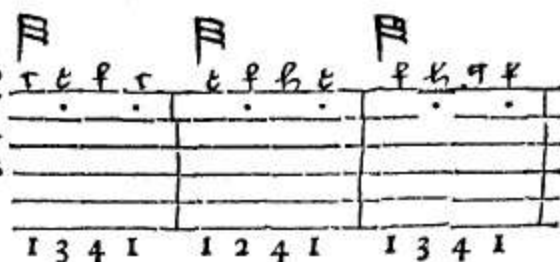
Heere,

The Schoole of Musicke.



Heere you see betwixt *r* and *d* no stop betweene, therefore you leaue no finger betweene; againe you see, that in the next stop where you haue *1* and *2* you leaue a stop which is *1*, and consequently you leaue a finger betweene the first and the third, which is the second, and this is ingenerall, in playing of any *Treble* whatsoeuer. Now you haue a generall rule for striking, downward and vpward, and also for leaueing a finger and no finger. Now you shall haue a generall rule to grace it, as with passionate play, and relishing it: and note that the longer the time is of a single stroke, that the more neede it hath of a relish, for a relish will help, both to grace it, and also it helps to continue the sound of the note his full time: but in a quicke time a little touch or jerke will serue, and that onely with the most strongest finger. Passionate play is to runne some part of the squares in a *Treble* (that is foure and foure) first loud, then soft, and so in a decorum, now louder, now softer, (not in extremitie of either) but as companie of other instruments, or farnesse off giueth occasion. And to the better instruction of all scholers for the Lute, I will (God willing) set downe some, *Trebles*, which shall containe all manner and kinde of points for the fingering, in their due place of my booke, and the grounds also to be playd with them, when they please, (and can haue the ground plaid to them.) And now (God willing) I will proceed to instruct my scholer how to play, a full lesson, what strange inuention soeuer it shall seeme to haue in it. Notwithstanding, I haue knowne some (which haue bene more curious, than either cunning, or wise,) who haue striven to finde out stops, both vnnatural, vnpleasant, and vnusuall, (forsooth to be thought great bugges) that haue in all their liues, not bene able to play euen but an easie lesson (in comparison) at the first sight. But rob, and run by guesse, seeme gaye, & goodly &c. But let such looke heere; and they shall finde reason to guide them, and truth in Arte. And so let them take heede of thould saying, *Art hath no enemy but Ignorance*. Now to the purpose, before: I haue taught you, how to behaue your selfe in all single stops, now be as diligent in all sorts of full stops: for in this lyeth all the whole skill: for that in a full lesson, all manner of stops, full or single, swift or slow, are contained; therefore know this, and know all, all which I will shew you in breefe and generall rules (God willing,) with all such examples as shall seeme fit.

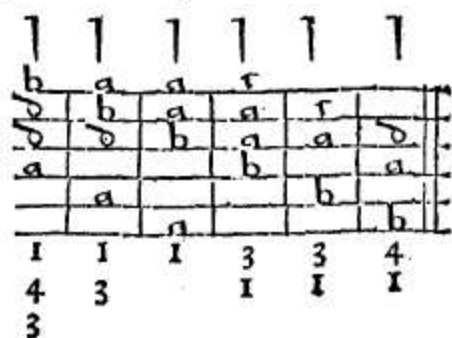
First, you shall vnderstand, that wee terme the fore-finger, and the little finger (of the stopping hand) two extreames: for that they be the outmost parts thereof; & that in going downward with a point, (frō the head of the Lute) the point is alwaies begun with the forefinger, as thus:



But contrariwise, from the bodie of the Lute, to the head, the point must be begun, with the other extreame, as this example sheweth.

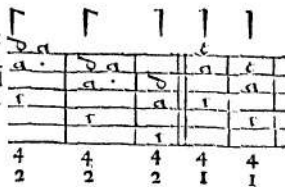


All such points, I will set downe in a fit place by themselves, but by this example of the two extreames, you see the first gouerneth the vpper part or frets, and the other, the nether part, or next lowest: and thus the forefinger alwaies, in any stop wher (b) is, full, or single, except there bee in one stop, 2. (bees,) and an (a) betweene) is to possesse the stop (b) as this example maketh plaine:

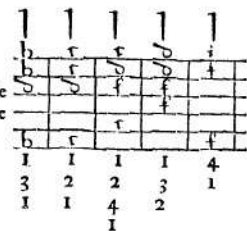


The Schoole of Musicke.

Note also, that $\underline{r}$ in any of the Bases in a full stop, wherein is an $\underline{a}$ (& in the more Treble strings $\underline{d}$ is the lowest of the stop) that that $\underline{r}$ is to be stopped with the second finger alwaies: but if there be (in sted of $\underline{d}$ with $\underline{r}$ in one of the Bases) an $\underline{e}$ than $\underline{r}$ must bee stopped with the fore-finger, as thus:



But in any full stop whatsoever, wherein ther is neuer an $\underline{a}$ there lay your fore-finger along in the highest of the stop, flat vpon the neck of the Lute; as thus:



Heere lay your fore-finger along, in the first stop, in $\underline{b}$ in the next, in $\underline{r}$ in the next, in $\underline{d}$ in the next, in $\underline{e}$ &c. Alwaies noting this, that in any stop whatsoever, that you pluck away no finger, vntill you needes must. And as before I haue taught you how to relysh in a single stop, with that finger which is the strongest, so take this for a generall rule, that you relysh in a full stop, with that finger which is most ideleft, in any string whatsoever: either a strong relysh for loudnesse, or a milde relysh for passionate attention.

Kni. In mine opinion, you haue spoke so much as may be spoken, for the left hand in all points: but I pray you, are there not the like rules for the right hand, called the striking hand.

Tim. Yes Sir, that there be: for what auaieth it to stop neuer so neate, fine and cleane, and if it be flubberd with a bad touch, or stroke: therefore, let these rules following, be obserued diligently, without the which, all fine play of the Lute is spoild, and nothing worth. Note, that you strike cleane, plump together in a full stroke of many parts or strings, sometimes loude, sometimes soft, letting your right hand, answere the left hand at the instant, striuing with no stroke: and to conclude, the touch of the one hand, to answere the stop of the other hand, in the full harmony of consent, (called a *Sympathie*.) and then to know what strings to strike, with what fingers, mark all these rules following, and let them not be forgotten.

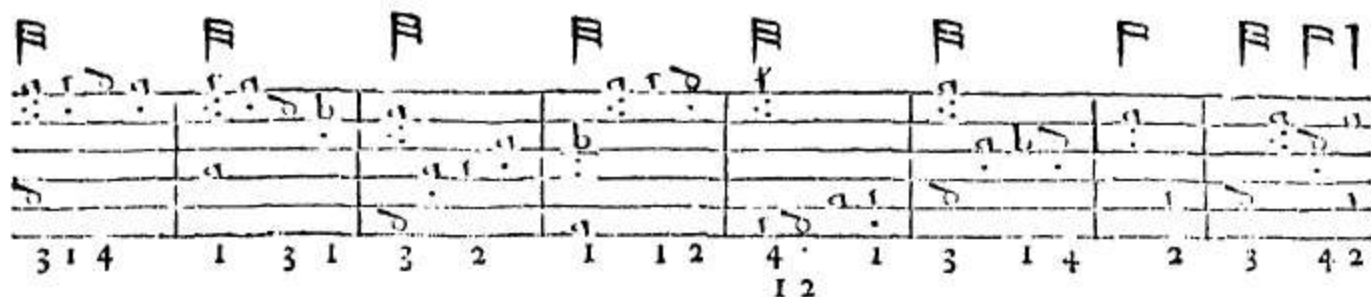
You haue heard, that euery strok is more naturally to be striken downward then vpward, which is very true, but aboue all, the *Bases* are to be striken downward, and for the same purpose, you see how aptly the thumb fitteth that office, and likewise the fingers remaine as readie to strike vpward and meet the thumbe with their troupes of notes, as who should say the one were readie to aid the other, and so they bee, yet sometimes seuerall, one afore the other, as sometimes first the thumbe, and the fingers after, sometimes the fingers first, and the thumbe after, and sometimes both together, as heere vnderneath you see.



Heere, the *Tenor* beginneth the point with $\underline{a}$ open striken downward with the thumbe, and $\underline{a}$ in the *Treble* followes striken vpward with the third finger, next $\underline{r}$ in the *Contratenor* striken downward with the thumbe, & last of the 4. followes $\underline{d}$ in the small *Meanes*, striken vpward with the second finger. And now the reason why $\underline{a}$ in the *Treble* and $\underline{d}$ in the small *Meanes*, are striken vpward with the third and second fingers, is this, the more strings are betweene the *Base* and *Trebles*, the more fingers are left betweene the thumb and little finger, and likewise the fewer strings the fewer fingers, as you see aboue mentioned.

Againe where you see three prickes vnder any letter as thus $\underline{a}$, you shall strike that letter vpward with the third finger, and so when you see two prickes thus $\underline{a}$ vpward with the second, and one pricke with the fore finger as thus $\underline{a}$. It skils not what letter, or string it is, but if a point begin with two letters together, although it follow the point either in the *Trebles*, *Meanes*, or *Bases*, yet shall the second of the point be striken vpward as for example.

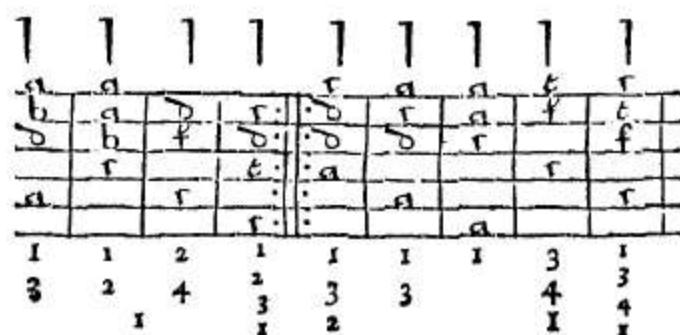
The Schoole of Musicke.



Heere you see the forefinger possesse his due place, as is aboue mentioned, alwaies obseruing the distance of strings, and this is sufficient for all such points or places whatsoeuer.

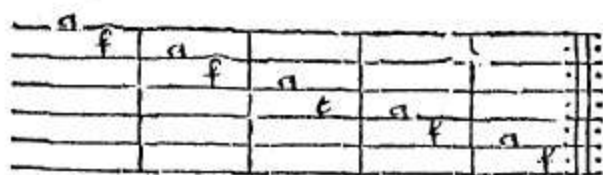
Kni. Although this at the first, seeme hard to vnderstand, yet it standeth with very good reason, and it must be wonne with labour and diligence, and when a man hath said neuer so much, or all that hee can say, yet there will somewhat remaine for a learner to finde out and consider vpon by himselfe. Yet is there remaining (to speake of two especiall points behind, which is, when and how to vse a fall with a relish, and also a rule to tune the Lute.

Tim. You say very true Sir, and one more then you thinke off, not lesse needfull then any of the rest, and that is this: remember alwaies to keepe your hands cleane, and your nailes short, and also earely and late to practise, *Quia Labor vincet omnia*. Now to your fall with a relish, or a fall without a relish: take this for a generall rule, that all falls in what stop soeuer, in a flat note, must bee performed with the neerer finger to the halfe notes, and in a sharp note or stop, with the neerer and strongest finger to a full note. As heere you see vnderneath for example.



Heere the stops where *b* is placed, must haue his fall from *a* in the same string where *b* is placed, (the finger laid along in *r*.) must haue his fall from *r* in the same strings, in the next where *r* is in the Treble, because *r* is sharp, must haue his fall from the full note *a*, and *r* hauing had his fall, may so bee held still without moving the forefinger, and the relish continued (with the little finger) in *b* which is vnder halfe note, and so of all the rest.

Now you shall learne to tune your Lute, and for a generall rule, first set vp the Treble, so high as you dare venter for breaking, setting them both in one tune or sound called an vnison, then in the like sort set vp the small Meanes, stopping them in *f*, and making them in *f* agree with the Trebles in *a*, which is likewise an vnison. Likewise make the great Meanes in *f* an vnison with the small Meanes in *a*, the Contra-tenor in *f* an vnison with the great Meanes in *a*, the Tenor in *f* with the Contra-tenor in *a*, and likewise the Base being stopped in *f* to agree with the Tenor in *a* in the vnison, as appeareth in the forme following.



Kni. Now I thanke you *Timotheus*, for all your paines, I like it passing well. Now set downe some lessons, for now there remaineth onely them behind.

Tim. I hope I haue not erred verie much in my indeauours, and for lessons, you shall haue some of all sorts, but yet (besides lessons) there is this that followeth remaining, to be spoken off.

When you haue learned all the rules spoken off before perfectly, and can giue a good essay of any lesson at the first sight. Yet this one rule more, shall fullie conclude, what hath or can bee said concerning the playing of a lesson at the first sight. Therefore whensoever there is a lesson giuen you to play at the first sight. First looke it ouer before you offer to play it, for these reasons following.

The Schoole of Musicke.

First see what manner of lesson it is, whether it bee a *set Song*, *Innomine*, *Pauen*, *Galiard*, *Almaine*, *Ligue*, *Leuolia*, *Coranta*, *Country dance*, or *Toy*, whatsoeuer, according to the nature of the lesson, to giue it his grace with grauitie or quicknes. Secondly by looking it ouer, you shall see the fastest time in all the lesson contained, that accordingly you may so begin as you may goe through without check. Thirdly by looking it ouer first, you shall see whether it be faire & true prickt, without blots. Lastly, by hauing once seene it, you may the better remember it when you see it againe. All these reasons well considered, you shall finde in them such necessitie, such truth, such ease, with such content & delight, as you will confesse, that it were impossible to play well without the knowledge therof: For true Art maketh hard things easie, labour maketh hard things perfect, or (to speake more truly) ready. Now, when you can play vpon the Lute, I will (God willing) shew you how your Lute shall instruct you to sing in so much that you may be your owne teacher, and saue the charge of a singing man, and then what by your skill in playing vpon the Lute, and the knowledge you haue in the pricksong, you may verie easilie attaine to play vpon the Viol de Gambo, either by *Tablature* or by pricksong notes. For the carriage of your left hand vpon the Lute, is likewise justly to be obserued vpon the base Viol, as shall bee more plainly declared in his due place after the Lute lessons.

And thus for a last farewell (for this time) I giue you in general charge, to vse all instruments with a good grace, comelie play, without anticke faces, or shouldrings, except such (which of necessitie) the nature of the instrument doth require; as, reaching stops vpon the Lute, when you lay your finger along & stretch out your little finger along at length, as from *D* to *L*, and in comming from the *Trebles* of the Viol, to the *Base*, where of necessitie you must, somewhat thrust the neck of the Viol from you, and shrink in the bow hand, to come fitly vnto it.

And now it makes mee somewhat shrink, to thinke that :

P Arhaps, there may some *Chriticke* Satire sad,
(Fraught with the Froth of vulgars excellent)
Hunt for a praise, and say how that is bad,
Which hee doth know so much as *Iacke a Lent*,
Such *Hounds* I say, when they their mouths haue spent,
Let them take heed their hunting be not spide,
Least that the *Glouer* hang them for their hide.

I know, the *Enuious*, *Idle*, *Ignorant*,
Will spit at mee the poyson of their splene,
Again, I know the *Skilfull Laborant*,
Will not mislike, when they my works haue seene,
An *Honest* minde will soone know what I meane.
For *Countries* cause a *Soullionr* spends his *Blood*,
And I my *Talent* for my *Countries* good.

Now I haue led the *Way* and broke the *Ice*,
Cast out the *Lumps* and left the *Water* cleere:
If any one to follow make it nice,
And yet that they can *Better* it will sweare,
To such I speake *Aloud* that they may heare,
Except they *Doe't* they will not be *Beleeu'd*,
And being *Cast*, tis hard to bee *Repreen'd*.

I doe not *Rob* the *Skilfull* of their due,
Nor *Patch* my *Bad*, with other *Good* inuention,
For if *Old* grounds *False* set, I doe make *True*,
Therein I shew of *Art* the true intention,
And this (*I hope*) deserues no reprehension.
But yet I know, how *Well* I ere intend it,
Some will far sooner finde a *Fault* then mend it.

Some *Mandrake Mome*, disposde to pick a *Quarrell*,
(*Ass*. if hee doe, it is a thing that dreimt I on)
Will say I speake too much vpon the *Barrell*,
And so I doe, but yet it is an emptie one,
How ere it is, yet so it is that tempt I on,
The *Wife*, to worke his euerlasting *Fame*,
The *Foole*, to worke his euerlasting *Shame*.

FINIS. T.R.

The Schoole of Musicke.

T
He Queenes
good Night.

The musical score for 'He Queenes good Night' is written on ten staves. It begins with a large initial 'T'. The notation includes lute tablature (letters a, b, c, d, e, f, g) and rhythmic values (1, 2, 3, 4). The music is in a single system, with the first staff containing the initial 'T' and the subsequent staves containing the melody and accompaniment.

Heere followeth the Ground.

The musical score for 'Heere followeth the Ground' is written on two staves. It begins with a large initial 'T'. The notation includes lute tablature (letters a, b, c, d, e, f, g) and rhythmic values (1, 2, 3, 4). The music is in a single system, with the first staff containing the initial 'T' and the subsequent staves containing the melody and accompaniment.

T

Р 4 В

Heere followeth the ground.

The Schoole of Musicke.



First system of musical notation with three staves. The top staff contains a sequence of notes: *a*, *e*, *r*, *a*, *r*, *e*, *f*, *e*, *r*, *a*, *r*, *a*. The middle and bottom staves contain corresponding notes and rests. Below the staves is a sequence of fingerings: 3 1 3 2, 3 4 1 4, 4 4 3 1 1, 2 1 4 1 2.

Second system of musical notation with three staves. The top staff contains a sequence of notes: *a*, *e*, *r*, *a*, *r*, *e*, *f*, *e*, *r*, *a*. The middle and bottom staves contain corresponding notes and rests. Below the staves is a sequence of fingerings: 2 1 2, 3 1 1, 1 1 1 4, 4 4 3 1 1, 1 2 4 2.

Third system of musical notation with three staves. The top staff contains a sequence of notes: *a*, *e*, *r*, *a*, *r*, *e*, *f*, *e*, *r*, *a*. The middle and bottom staves contain corresponding notes and rests. Below the staves is a sequence of fingerings: 1 4 3 1, 4 4 1 2 4, 4 2 4 3 2 3, 4 4 3 2 4, 4 4 3.

Fourth system of musical notation with three staves. The top staff contains a sequence of notes: *a*, *e*, *r*, *a*, *r*, *e*, *f*, *e*, *r*, *a*. The middle and bottom staves contain corresponding notes and rests. Below the staves is a sequence of fingerings: 3 3 4 1, 1 4 1 2, 2 1 3 4 2 4, 2 1 4 1 2.

Fifth system of musical notation with three staves. The top staff contains a sequence of notes: *a*, *e*, *r*, *a*, *r*, *e*, *f*, *e*, *r*, *a*. The middle and bottom staves contain corresponding notes and rests. Below the staves is a sequence of fingerings: 4 1, 4 1, 3 4 3 4 1, 3 1 1, 4 3 2, 4 1 3.

Sixth system of musical notation with three staves. The top staff contains a sequence of notes: *a*, *e*, *r*, *a*, *r*, *e*, *f*, *e*, *r*, *a*. The middle and bottom staves contain corresponding notes and rests. Below the staves is a sequence of fingerings: 1 3 4 4, 4 1 2 1, 1 1 1, 1.

The Schoole of Musicke.

A

Galliard.

This system contains the first five measures of the piece. It features a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Below the staff, the rhythm is indicated by numbers: 1 4 4 4 4, 1 1 3 1, 4 1 4 1 1, 1 2 4 1 1, and 3 1 4 3 1.

This system contains measures 6 through 10. It continues the melodic and rhythmic patterns established in the first system. The rhythm numbers below the staff are: 4 1 1 3 1, 4 1 3 1, 3 4 1 3, 4 3 1 2, and 1 4 4 4 1.

This system contains measures 11 through 15. The notation includes some repeat signs (double bar lines with dots). The rhythm numbers below the staff are: 1 3 4 4 4 1, 1 4 4 1 3, 4 1 4 4 2, 3 1 4 4 1, and 2 3 1 3 2.

This system contains measures 16 through 20. It features a repeat sign at the beginning of the system. The rhythm numbers below the staff are: 1 2 4 1 3, 3 2 1, 3 1 1 3, 4 1, and 1 2 3 1.

This system contains the final measures of the piece, ending with a double bar line. The rhythm numbers below the staff are: 3 1 3 1 4 4 1, 3 1 4 2, 4 1 1 4 3, and 2 1 3 1 2.

The Schoole of Musicke.

A

Galliard

Handwritten musical score for "The Schoole of Musicke" by Thomas Morley, featuring a Galliard. The score is written on ten staves with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The piece is in 3/4 time. The first staff begins with a large 'A' and the word 'Galliard' below it. The score is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of the first, fourth, seventh, and eighth staves. The notation is in a historical style, with some notes having flags or beams. The piece concludes with a double bar line and a final note on the tenth staff.

The Schoole of Musicke.



Plaine song for two Lutes.

First system of musical notation for two lutes, featuring a treble and bass staff with notes and lute tablature below.

Second system of musical notation for two lutes, featuring a treble and bass staff with notes and lute tablature below.

Third system of musical notation for two lutes, featuring a treble and bass staff with notes and lute tablature below.

Fourth system of musical notation for two lutes, featuring a treble and bass staff with notes and lute tablature below.

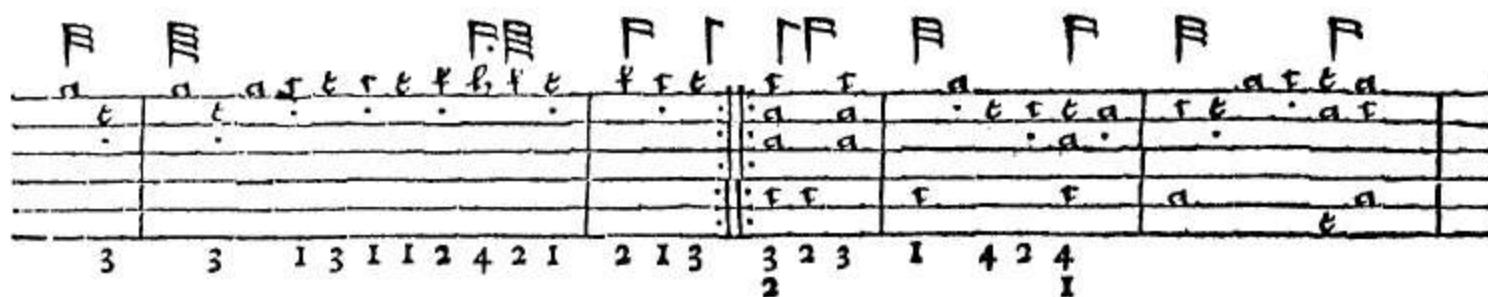
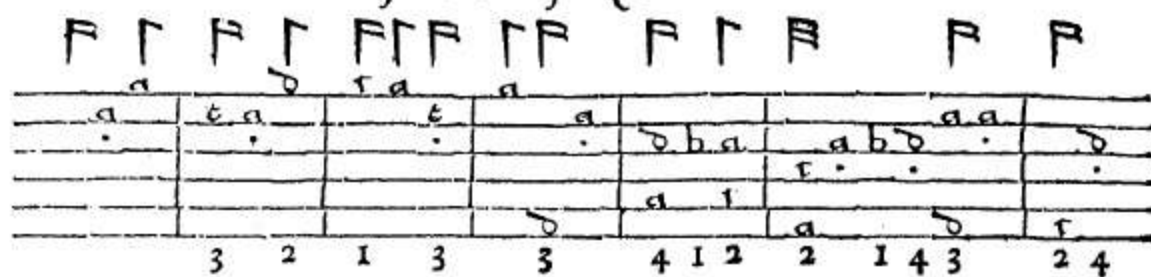
Fifth system of musical notation for two lutes, featuring a treble and bass staff with notes and lute tablature below.

Sixth system of musical notation for two lutes, featuring a treble and bass staff with notes and lute tablature below.

The Schoole of Musicke.



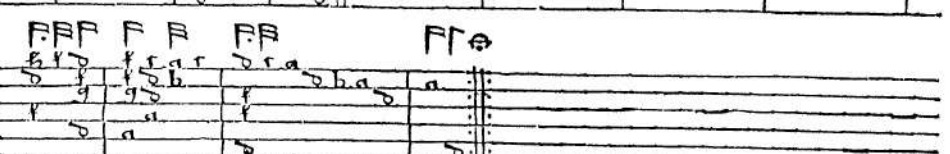
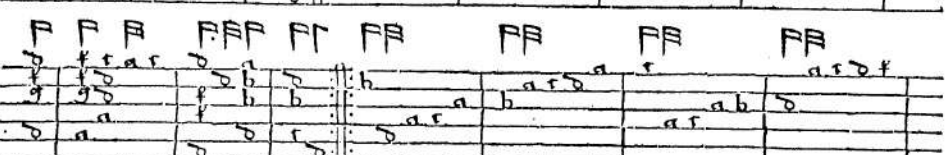
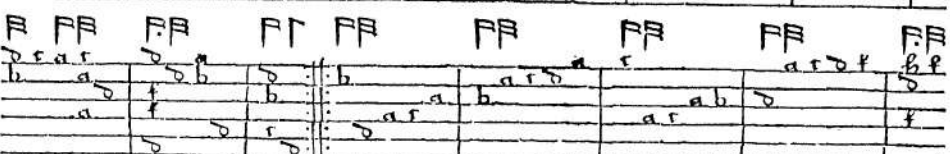
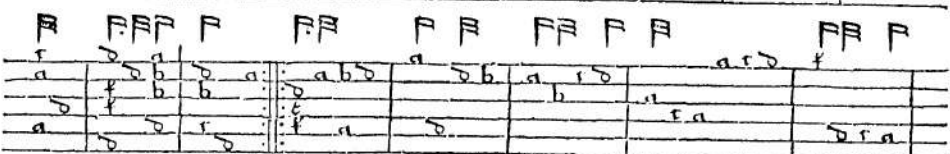
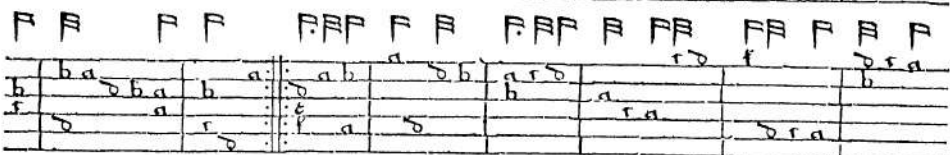
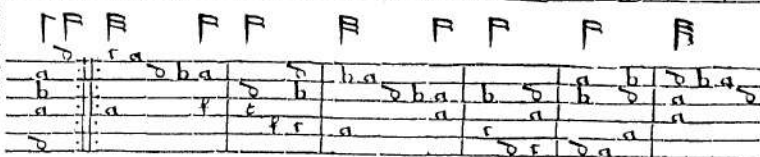
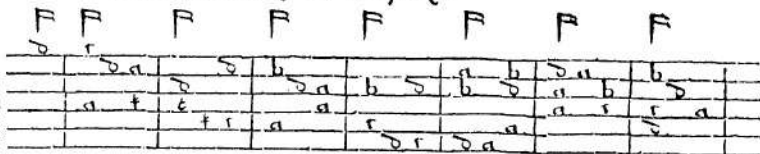
Plaine song for two
Lutes.

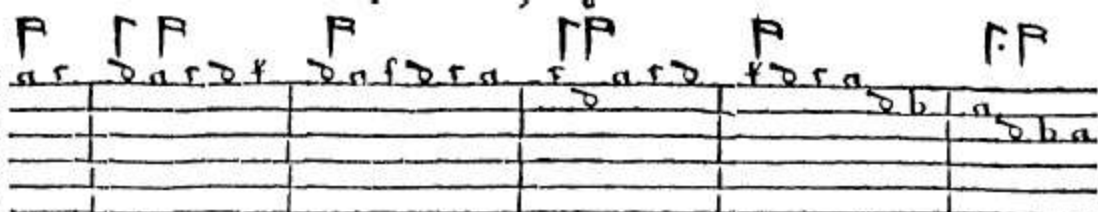


The Schoole of Musicke.

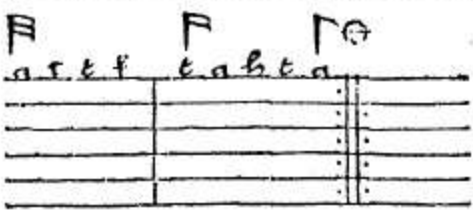
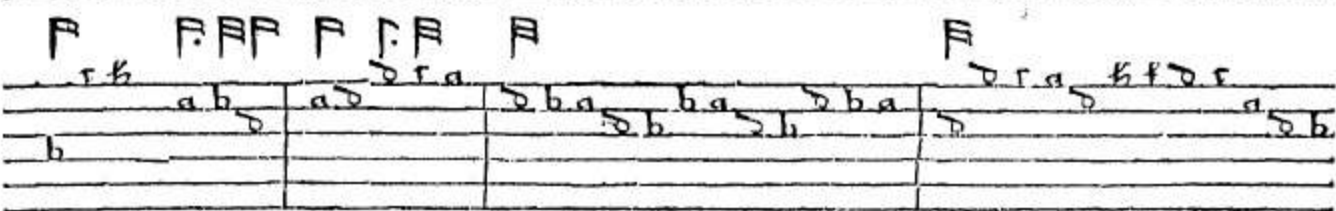
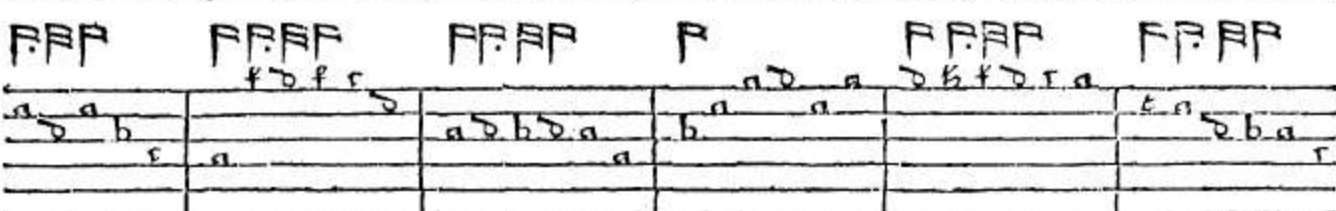
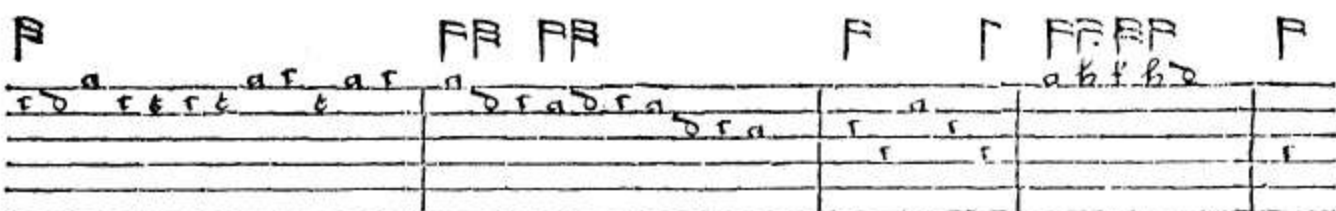
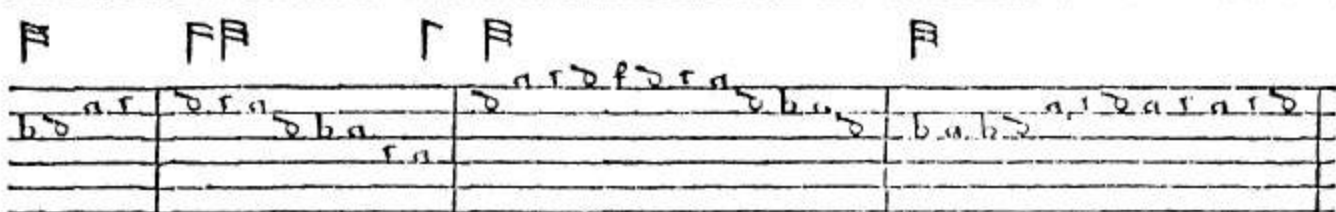
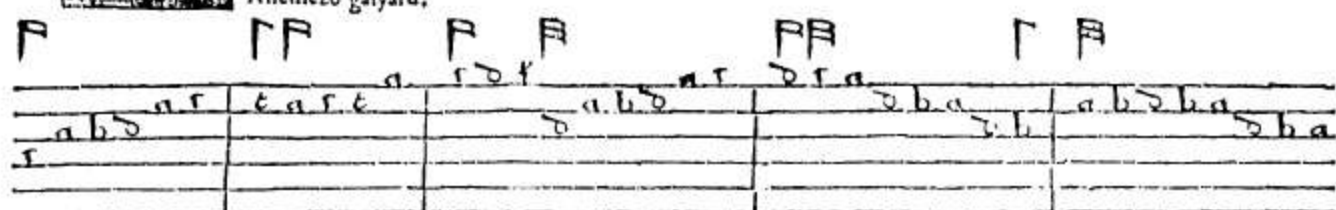


Risse his delight.





Alfemezo galyard,

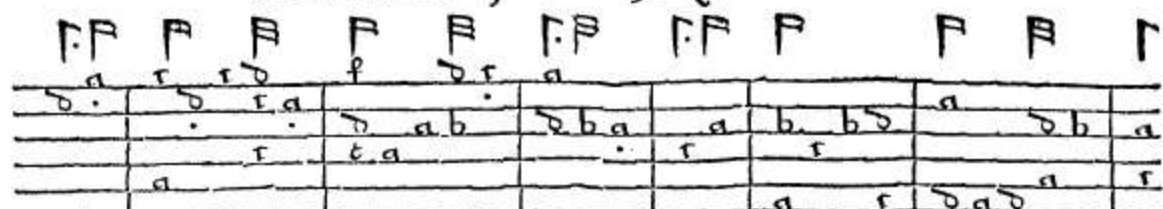


Heere followeth the ground
to this Treble.

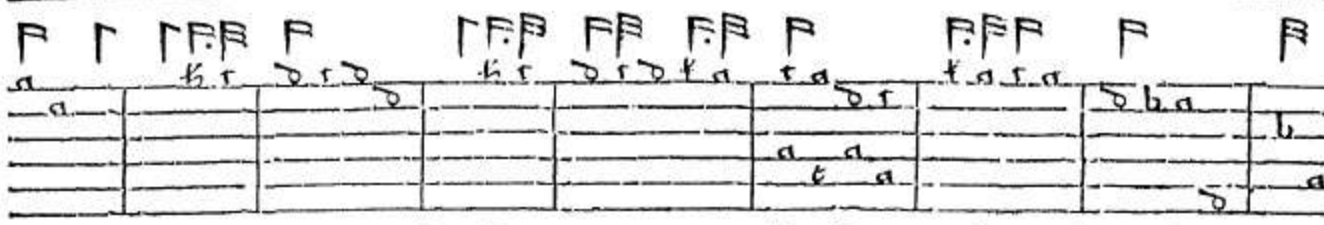
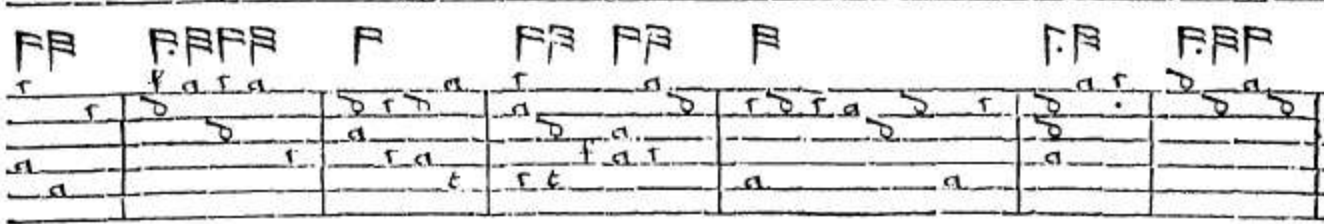
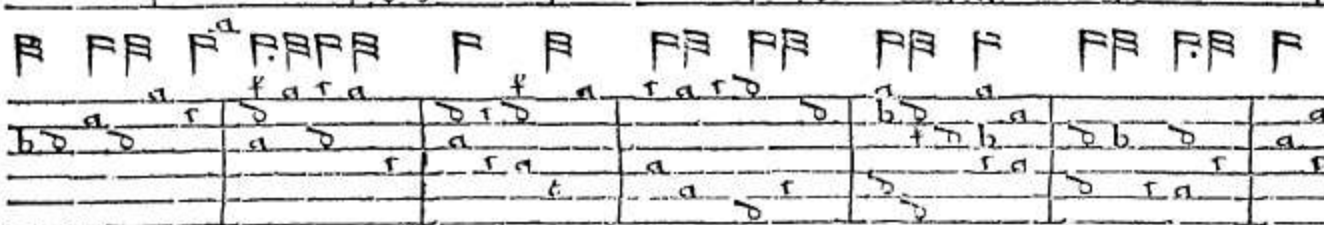
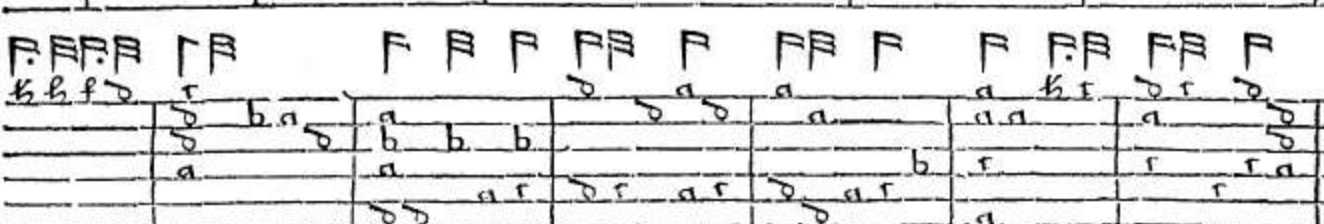
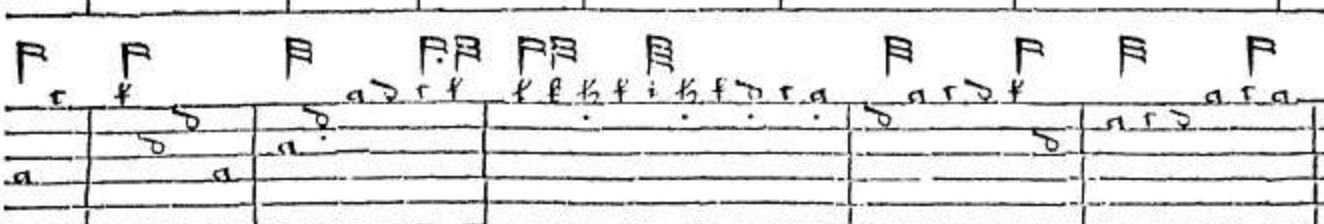
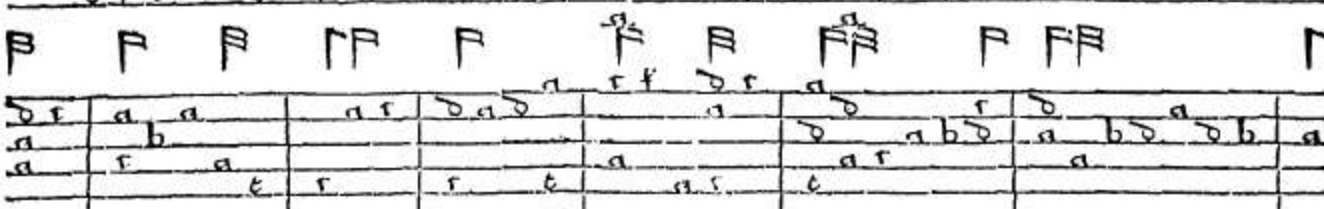


The Schoole of Musicke.

A

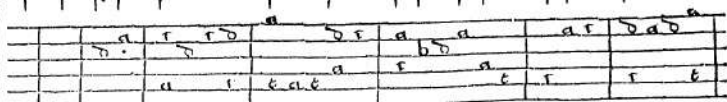


Fantastic for two Lutes. All in Unifons.



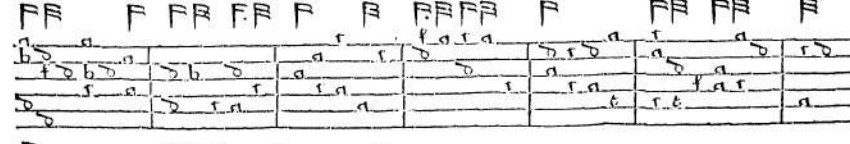
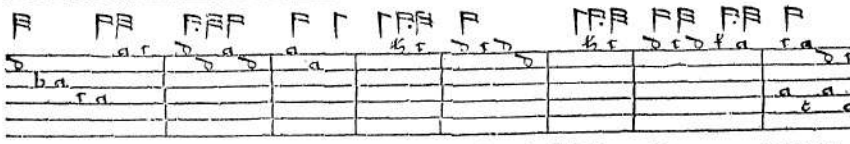
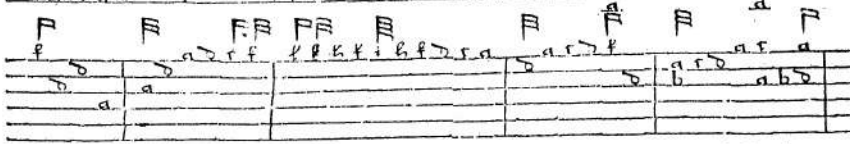
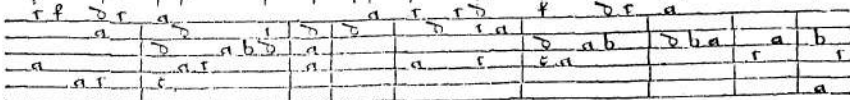


1 1 . P P P P P P P P P P P P

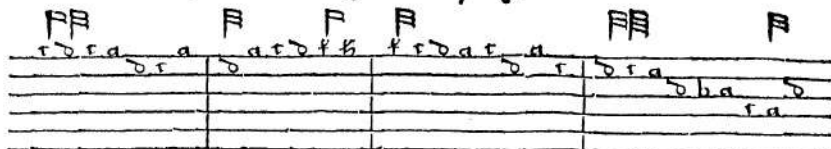
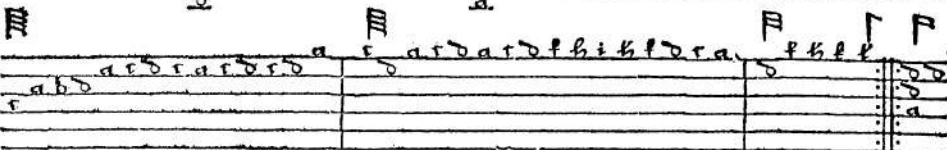
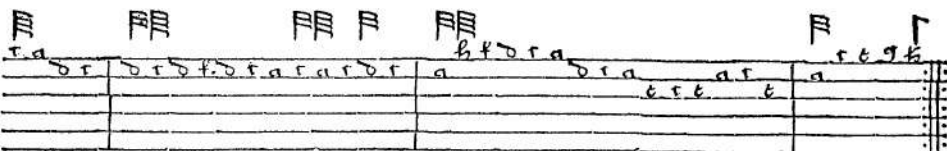


Fantasia for two Lutes. All in Violons.

P P P P P 1 P P P P P P P P P P



A

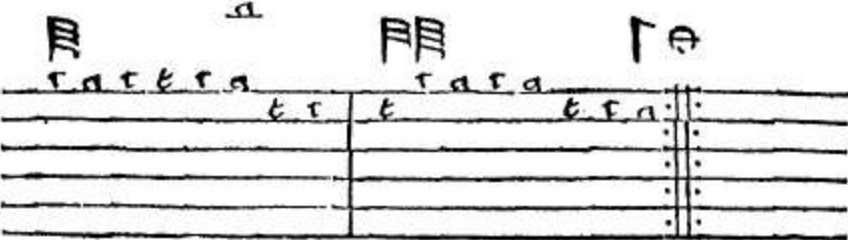
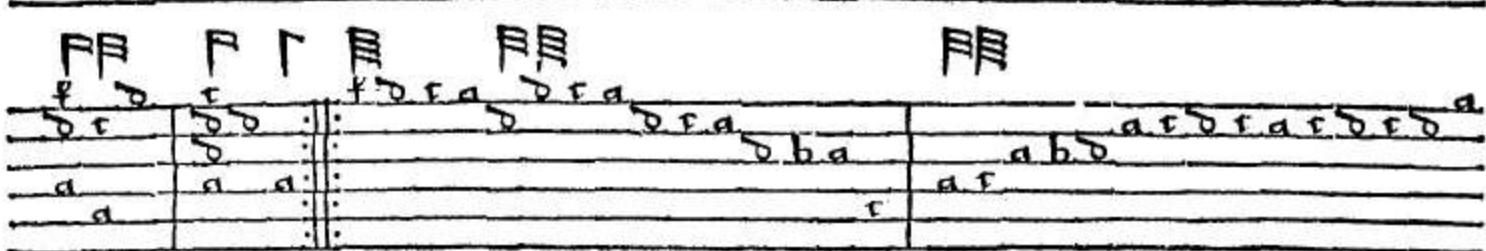
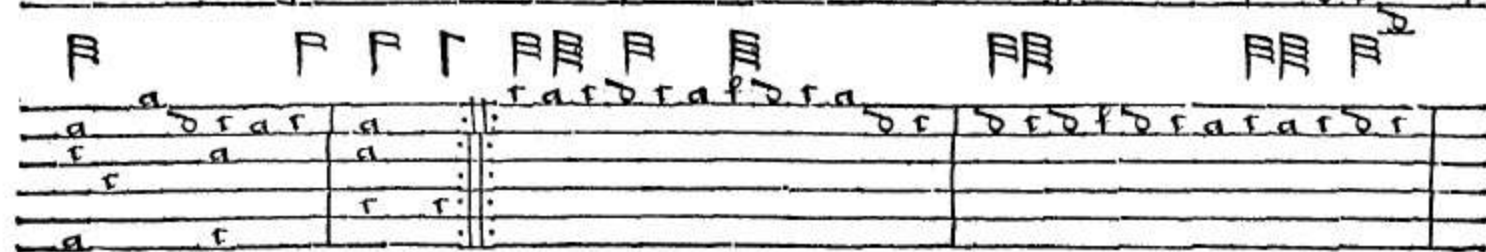
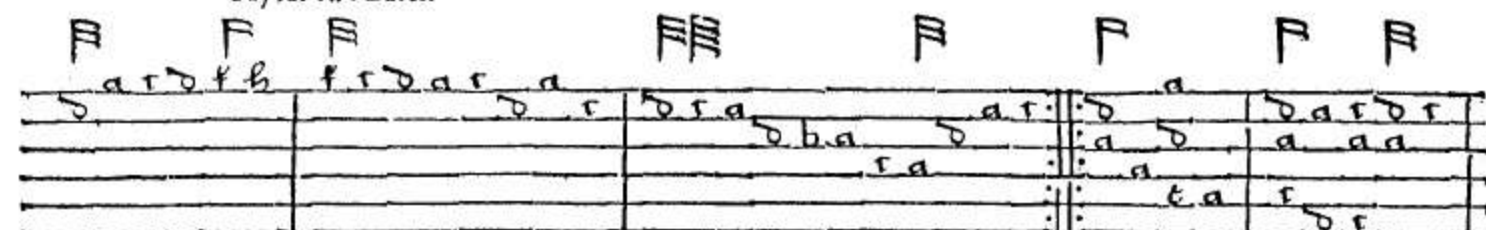
[illegible]

The Schoole of Musicke.

A



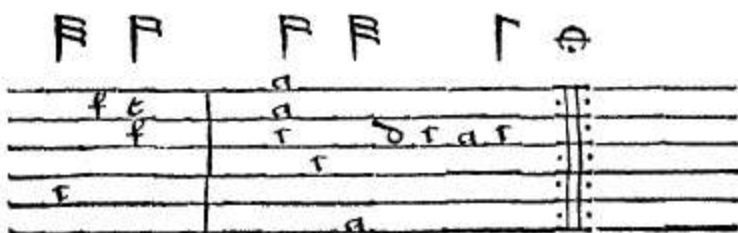
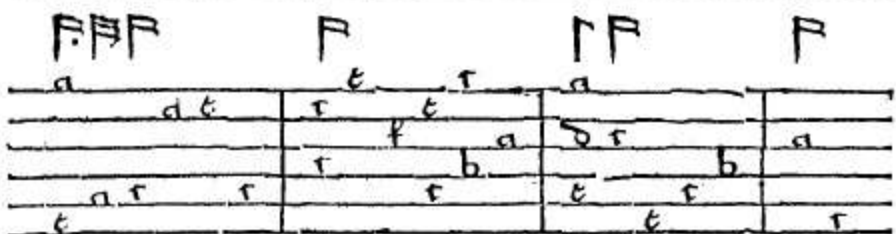
Toy for two Lutes.



The Schoole of Musicke.



GALLIARD.



The Schoole of Musicke.

M

Erry Melancholic.

The first system of musical notation for the piece 'Erry Melancholic.' It begins with a large capital letter 'M' on the left. The notation consists of a single staff with a treble clef. The notes are written in a stylized, handwritten manner, with some notes having accidentals (sharps and flats). The rhythm is indicated by vertical lines above the staff, showing a mix of quarter and eighth notes. The piece is in a key with one flat (B-flat).

The second system of musical notation, continuing the piece 'Erry Melancholic.' It features a single staff with a treble clef, showing a continuation of the melodic line with various accidentals and rhythmic markings.

The third system of musical notation, continuing the piece 'Erry Melancholic.' It features a single staff with a treble clef, showing a continuation of the melodic line with various accidentals and rhythmic markings.

The fourth system of musical notation, continuing the piece 'Erry Melancholic.' It features a single staff with a treble clef, showing a continuation of the melodic line with various accidentals and rhythmic markings.

The fifth system of musical notation, continuing the piece 'Erry Melancholic.' It features a single staff with a treble clef, showing a continuation of the melodic line with various accidentals and rhythmic markings.

The sixth system of musical notation, continuing the piece 'Erry Melancholic.' It features a single staff with a treble clef, showing a continuation of the melodic line with various accidentals and rhythmic markings.

The seventh system of musical notation, continuing the piece 'Erry Melancholic.' It features a single staff with a treble clef, showing a continuation of the melodic line with various accidentals and rhythmic markings.

The eighth system of musical notation, continuing the piece 'Erry Melancholic.' It features a single staff with a treble clef, showing a continuation of the melodic line with various accidentals and rhythmic markings.

The Schoole of Musicke.



Obinsons Riddle.

Handwritten musical notation for the piece "Obinsons Riddle." The notation is written on six systems of three staves each. The notation includes various musical symbols such as notes, rests, and clefs, along with a large decorative initial 'R' on the left side. The notation is written in a historical style, likely from a 16th-century manuscript.

G

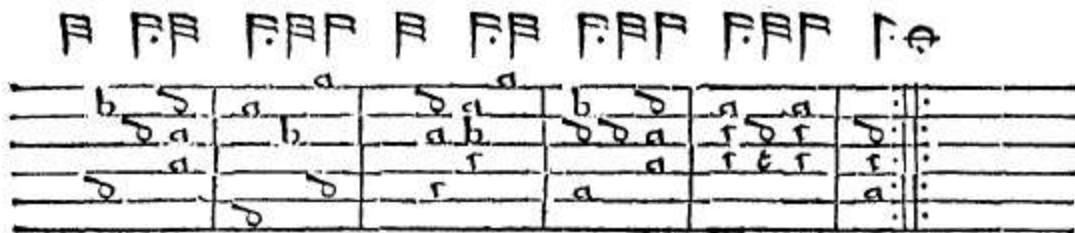
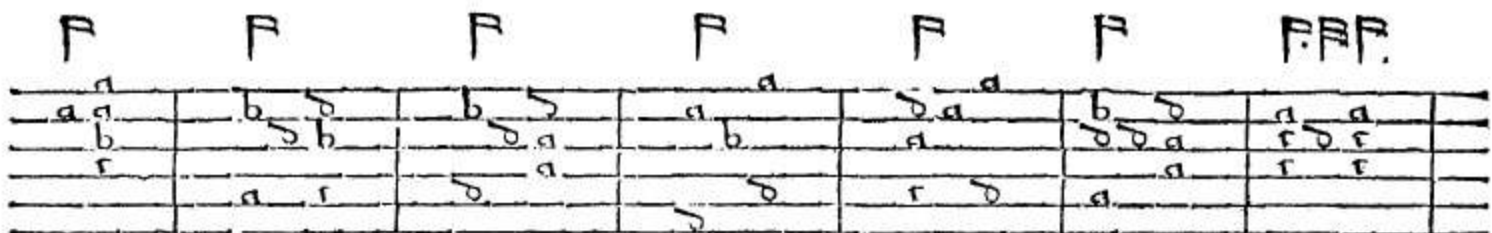
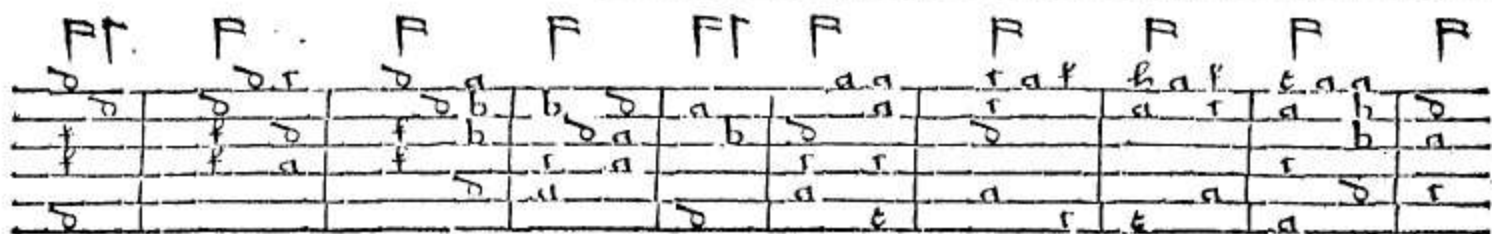
Of from my
Window.

A handwritten musical score on ten systems of five-line staves. The notation is a form of shorthand, using letters (a, b, r, f, t, k) and symbols (vertical lines, dots, slurs) to represent musical notes and rests. Above each staff, there are rhythmic markings consisting of vertical lines of varying heights, some with flags or beams. The score is organized into measures by vertical bar lines. The first system begins with a large 'G' and the title 'Of from my Window.' The notation is dense and appears to be a personal or working manuscript. The final system ends with a double bar line and a repeat sign.

The Schoole of Musicke.



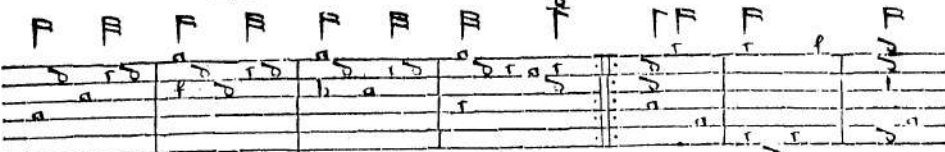
TOY.



The Schoole of Musicke.



GIGVE.



The Schoole of Musicke.



N ALMAIGNE.

First system of musical notation for 'N ALMAIGNE', featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (minims, crotchets, quavers) and rests, with a repeat sign at the end of the first line.

Second system of musical notation, continuing the piece with a treble clef and a key signature of one flat. It includes a repeat sign at the end of the first line.

Third system of musical notation, continuing the piece with a treble clef and a key signature of one flat. It includes a repeat sign at the end of the first line.

Fourth system of musical notation, continuing the piece with a treble clef and a key signature of one flat. It includes a repeat sign at the end of the first line.

Fifth system of musical notation, continuing the piece with a treble clef and a key signature of one flat. It includes a repeat sign at the end of the first line.

Sixth system of musical notation, continuing the piece with a treble clef and a key signature of one flat. It includes a repeat sign at the end of the first line.

Seventh system of musical notation, concluding the piece with a treble clef and a key signature of one flat. It includes a repeat sign at the end of the first line.

The Schoole of Musicke.



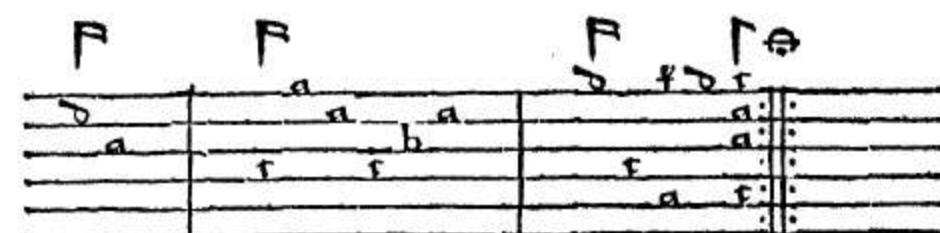
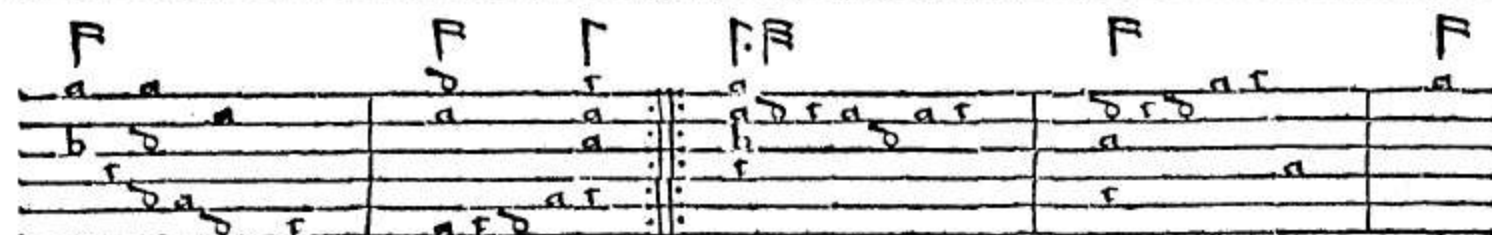
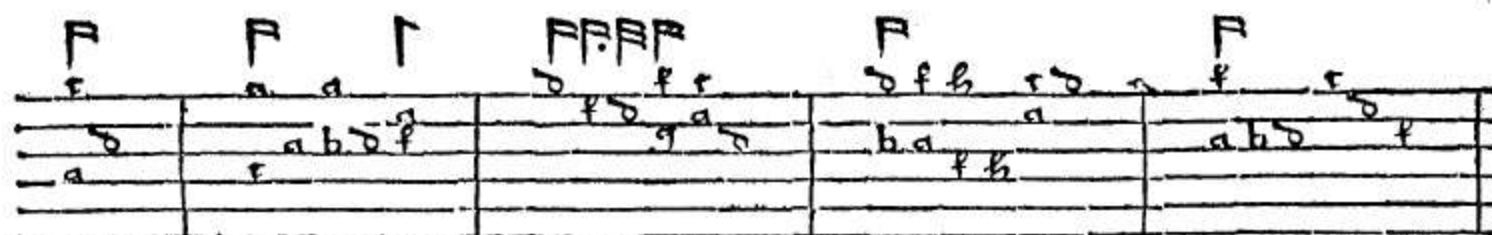
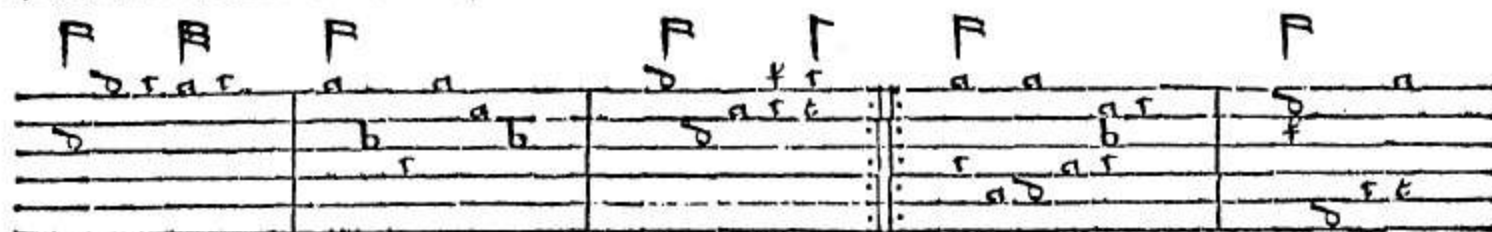
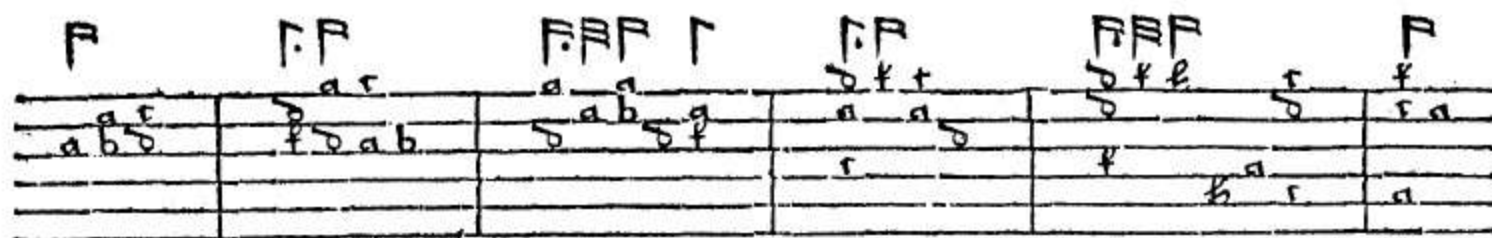
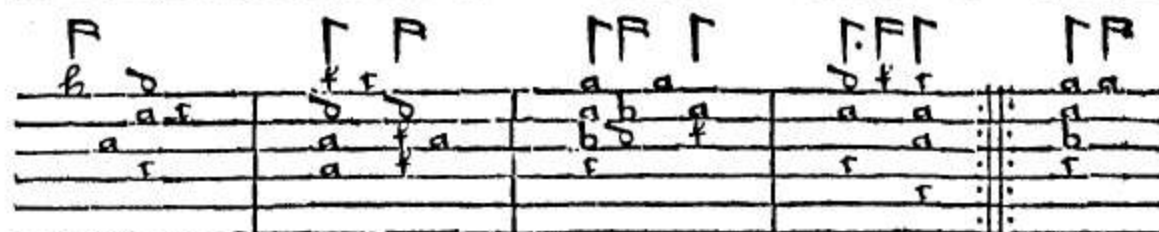
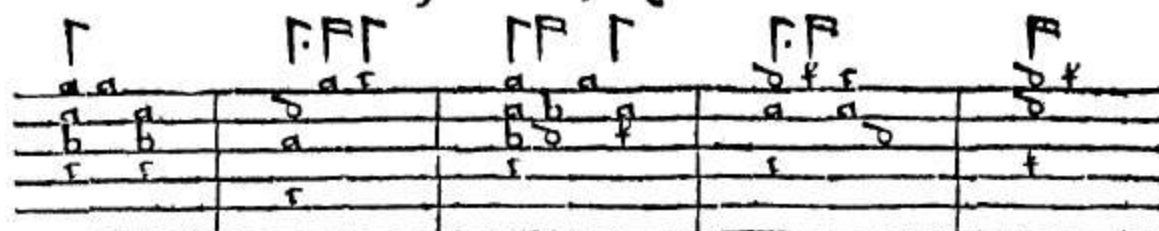
N ALMAIGNE.



The Schoole of Musicke.



TOY.



The Schoole of Musicke.



TOY.



The Schoole of Musicke.

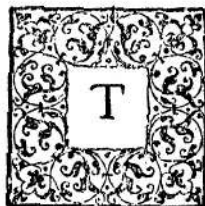


Olin is to the greenwood gone.

Handwritten musical notation for the piece "Olin is to the greenwood gone." The notation is written on five-line staves. Above the staves, there are rhythmic symbols (vertical lines) and letter-based notes (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The music is organized into measures, with some measures containing multiple notes. The notation is a form of early printed musical notation, likely from a 16th-century manuscript.

Handwritten musical notation for the piece "TOY." The notation is written on five-line staves. Above the staves, there are rhythmic symbols (vertical lines) and letter-based notes (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The music is organized into measures, with some measures containing multiple notes. The notation is a form of early printed musical notation, likely from a 16th-century manuscript.

The Schoole of Musicke.



He Queenes Gigue.

Handwritten musical notation for "He Queenes Gigue." The notation is written on five-line staves, featuring various rhythmic values (semibreves, minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is divided into measures by vertical bar lines. The notation includes many accidentals and rhythmic markings, characteristic of early printed music notation.

The Schoole of Musicke.



T Re Mi Fa Sol La
9 sundry waies: for one
Lute.

Handwritten musical notation for a lute piece, consisting of 10 staves. The notation is written in a historical style, using letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5) to represent notes and rests. The staves are connected by a continuous line, and the music is written in a single system. The notation includes various clefs, accidentals (sharps, flats, naturals), and rests. The piece is titled "The Schoole of Musicke." and is attributed to "T Re Mi Fa Sol La". The notation is written in a historical style, using letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5) to represent notes and rests. The staves are connected by a continuous line, and the music is written in a single system. The notation includes various clefs, accidentals (sharps, flats, naturals), and rests.

The Schoole of Musicke.

A handwritten musical score on ten systems of five-line staves. The notation is a form of early modern musical shorthand, featuring various note values (minims, crotchets, quavers), rests, and bar lines. Some staves include letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9) written below the notes, possibly indicating pitch or fingerings. The score is divided into measures by vertical bar lines, with some measures containing repeat signs (double dots). The handwriting is in dark ink on aged, slightly yellowed paper.



Y Lord Willobies
welcome home.

Handwritten musical score for a song, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines, along with a series of letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) written below the notes, likely representing a cipher or a specific notation system. The score is written in a single system across the ten staves.

Handwritten musical notation on ten staves, featuring various notes, rests, and dynamic markings. The notation is written in a style characteristic of early 20th-century manuscript notation.

The staves contain the following musical elements:

- Notes: Quarter, eighth, and sixteenth notes, often beamed together.
- Rests: Quarter, eighth, and sixteenth rests.
- Dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), *fff* (fortississimo).
- Articulation: Accents, slurs, and phrasing slurs.
- Repeat signs: Double bar lines with dots indicating repeated sections.
- Staff 4 includes the number "6101" written below the staff.
- Staff 10 ends with a double bar line and a repeat sign.

[illegible]

Handwritten musical notation on a five-line staff. The notation consists of a single melodic line with various note values and rests. Above the staff, there are four groups of letters: 'F', 'F', 'F.F.F', and 'F'. The notes are written on the staff lines, with some notes having flags or beams. The notation is as follows:

Group 1 (F): A quarter note on the first line (F), followed by a quarter note on the second line (A), and a quarter note on the second space (C).
Group 2 (F): A quarter note on the second space (C), followed by a quarter note on the second line (A), and a quarter note on the second space (C).
Group 3 (F.F.F): A quarter note on the second space (C), followed by a quarter note on the second line (A), and a quarter note on the second space (C).
Group 4 (F): A quarter note on the second space (C), followed by a quarter note on the second line (A), and a quarter note on the second space (C).

Handwritten musical notation for "The Rose Tree" on a three-staff system. The melody is written on the top staff, and the lyrics are written below the notes. The piece is divided into four measures by vertical bar lines. Above the first measure is a treble clef, and above the last measure is a bass clef. The notes are written in a simple, handwritten style.

[illegible]

Handwritten musical notation on a five-line staff, featuring various notes and rests, with some notes marked with 'P' above them.

Handwritten musical notation on a six-line staff, featuring various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, flats).

P	P P	P P	P P	P P	P P	P P
a	r b	r	b	b	r	r a
b	b b	b	a	a	a	b
r	r a	r	a	a	a	r
b	a r	a	a	a	a	r

↑	↑↑	↑	↑	↑	↑	↑↑
5 f a		a	a	h g	f	f
a a a	e	e	e	a	e h g	e
e b e	e	b	f	e	e g	e
	f	e	e	f	e	f

The Schoole of Musicke.

The image displays a handwritten musical score for a piece titled "The Schoole of Musicke." The score is organized into six systems, each consisting of two staves. The notation is a combination of standard musical notes and letters (a, b, c, d, e, f, g) used as tablature. The first staff of each system typically begins with a clef and a key signature (one sharp, F#). The notation includes various note values, rests, and bar lines. The second staff of each system contains letters and numbers, likely representing fret positions on a lute or similar stringed instrument. The score concludes with a double bar line and repeat dots at the end of the sixth system.

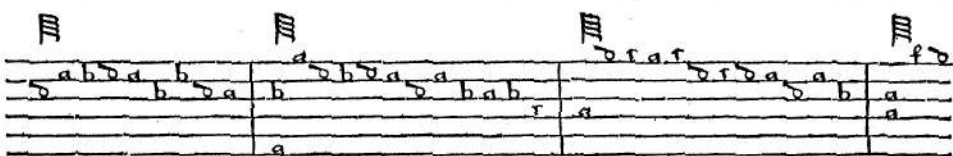
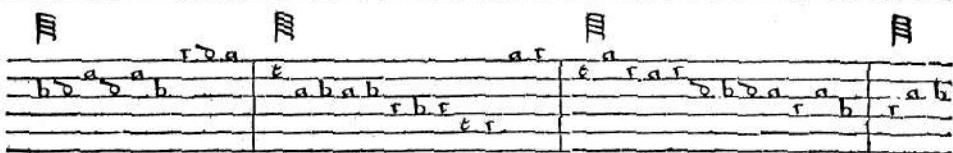
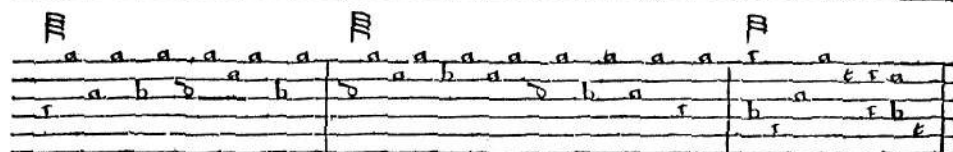
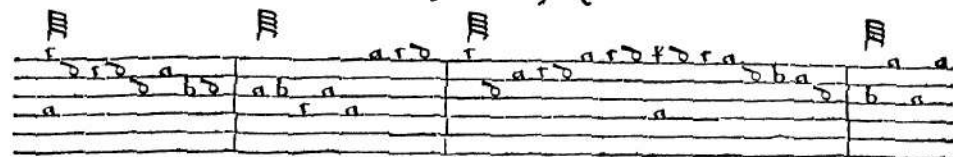
The Schoole of Musicke.



He Spanish Pavin.

Handwritten musical notation for 'The Schoole of Musicke.' The score is written on ten staves, each containing a single melodic line. The notation uses a system of letters (a, b, c, d, e, f, g) and rhythmic flags to represent notes and their durations. The music is organized into measures by vertical bar lines. The initial 'H' is a large, ornate woodcut letter. The title 'The Schoole of Musicke.' is at the top, and 'He Spanish Pavin.' is written below the first staff.

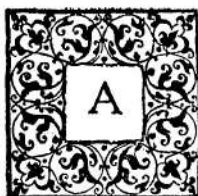
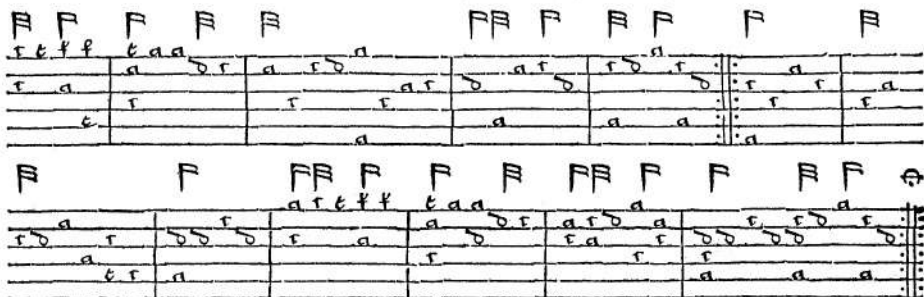
The Schoole of Musicke.



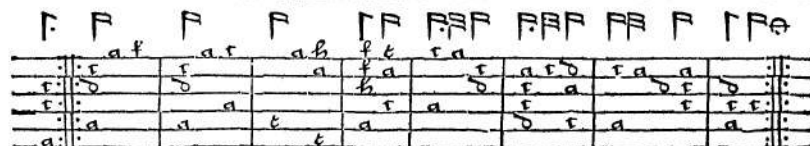
The Schoole of Musicke.



GIGVE.



GIGVE.



The Schoole of Musicke.



Alking in a countrey towne.



Ony sweet boy.



The Schoole of Musicke.



GIGVE.



ANTERO.



Three parts in one vpon
an old ground.

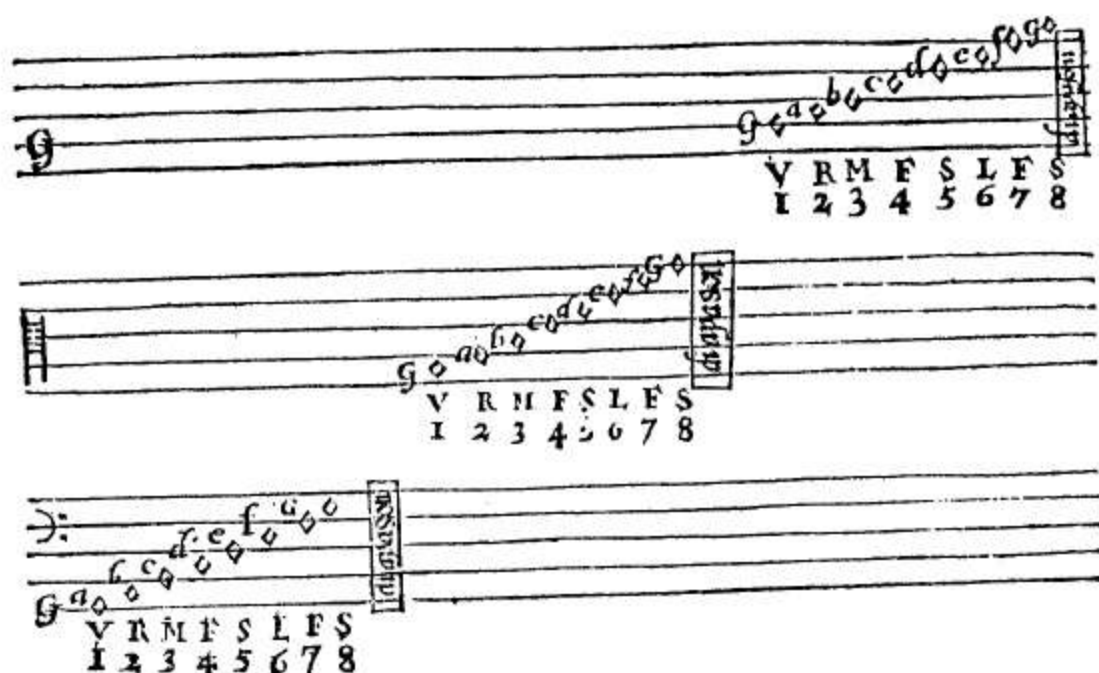


Heere endeth the Tabliture for the Lute.

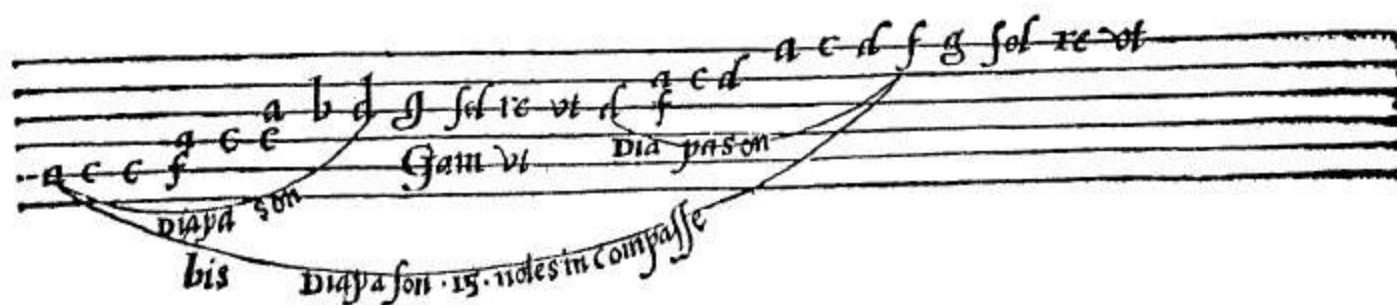
Rules to instruct you to Sing.

FIRST, you shall vnderstand, that all that is to be done in song, is within the compasse of an eight, called a *Diapason*, for what is about an eight, is but a repetition of the same notes which you vttered before, in the eight notes of your *Gam-vt*.

As for example.



Heere you see, that from Gam-vt to G-sol-re-vt in space, to G-sol-re-vt in rule aboue, are the same in number, quantitie and qualitie: which according to the Alphabet, from G.a.b.c.d.e.f. and then G. againe by rule and space, are expressed in the *Diapason*, by five termes, words, or notes, as thus. Vth for vt, re, mi fa, sol, la, and so still the higher you goe, fa, sol, la, mi, fa, sol, la, &c. which is thus expressed in tablature.



Now you haue gotten the way to tune your voice, (note for note) with the Lute in the vnison, (that is : all in one tune or sound, or eight vnder) then you may rule your voice to the Viol also : First knowing the quantitie of tymes, and their rests; for the which purpose I haue set out some Psalmes, both to the voice, and Lute, and voice & Viol, in the Vnison, for your sure guide. Also, I haue set them full to the Lute, so that you may vse which you please at your pleasure. The tunes of prick-song, you may know by the times of the Lute : as followeth.



Rests.



The direct
is thus
made.

Rules to instruct you to sing.

Hold your Viole somewhat strongly betwene your legs, and in all points, carrie your left hand vpon it, as you doe vpon the Lute.

Hold your bow or stick, hard by the Nut of it, with your forefinger, aboue the stick, your second and third finger (in the hollow of the Nut) betwene the heire and the stick, and your little finger beneath the heire, slack quite from it.

V A L E.

V

T Re Mi Fa Sol La La Sol Fa Mi Re Vt Re Vt.

2 1 2 1 1 2 1 2 2

vt mi re fa mi fol fa la la fa fol mi fa re mi vt.

2 1 2 1 2 1 1 2 1 2 1 2

vt fa re fol mi la fa fa fa fa la mi fol re fa vt.

2 2 1 1 2 2 2 2 1 1 2 2

vt fol re la mi mi fa fol fol fa mi mi la re fol vt.

2 1 1 3 2 4 4 2 3 1 1 2

Rules to instruct you to sing.

1 4 4 4 4 1 4 1 3 1

A

Pfalme.

4 1 2 2 1 4 2 1 2 2 2 1 2 4 1 2 1 4 2 1 1

2 2 1 1 4 1 2 4 4 2 2 4 4 3 4 2 1 2 2 1 1

A

Pfalme.

3 1 3 1 3 4 4 3 2 1 1

1 3 1 3 3 1 3

Rules to instruct you to sing.



Pfalme.

First musical system for the first Psalm. It consists of a vocal line with notes and a lute line with tablature. The tablature includes letters 'f', 's', and 'l' above the staff, and numbers '3', '1', '3', '3', '3', '1', '2' below the staff.

Second musical system for the first Psalm. It continues the vocal and lute lines. The tablature includes numbers '1', '1', '1', '3', '3', '3', '1', '3' below the staff.



Pfalme.

First musical system for the second Psalm. It consists of a vocal line with notes and a lute line with tablature. The tablature includes letters 'L', 's', 'f', 'm', 'r' above the staff, and numbers '3', '1', '3', '3', '1', '1', '3' below the staff.

Second musical system for the second Psalm. It continues the vocal and lute lines. The tablature includes numbers '3', '1', '3', '1', '3', '1', '2', '2', '3' below the staff.

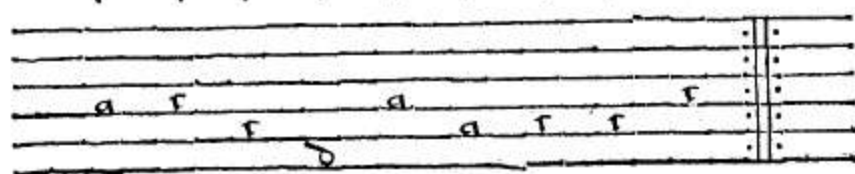
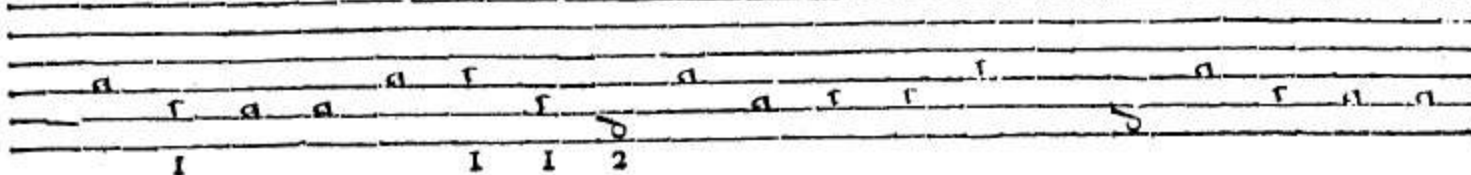
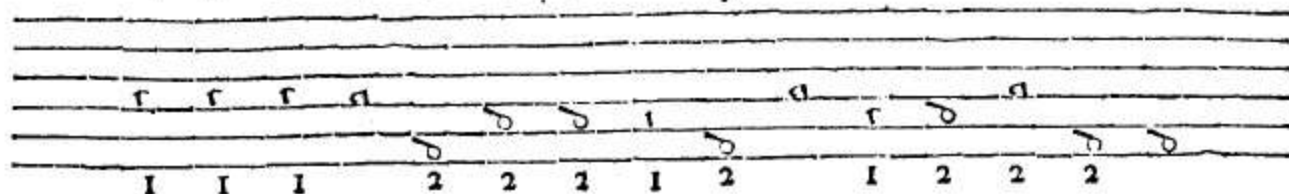
Third musical system for the second Psalm. It continues the vocal and lute lines. The tablature includes numbers '1', '3', '1', '3', '1', '2', '2' below the staff.

Rules to instruct you to sing.

A



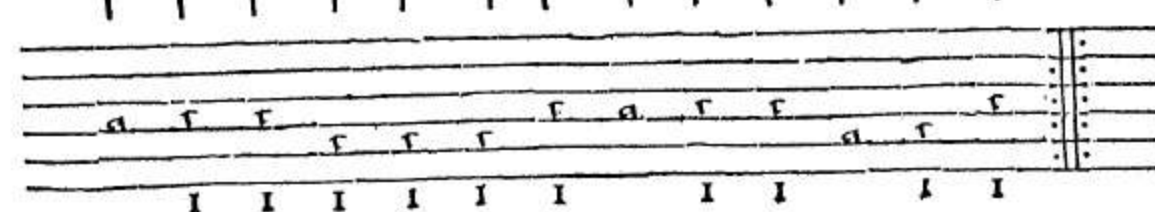
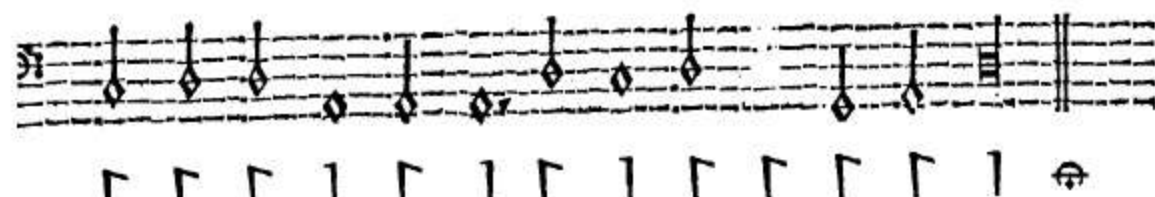
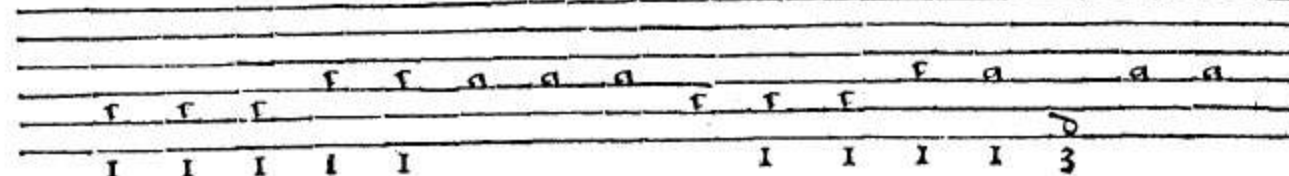
Pfalme.



A



Pfalme.



Rules to instruct you to sing.

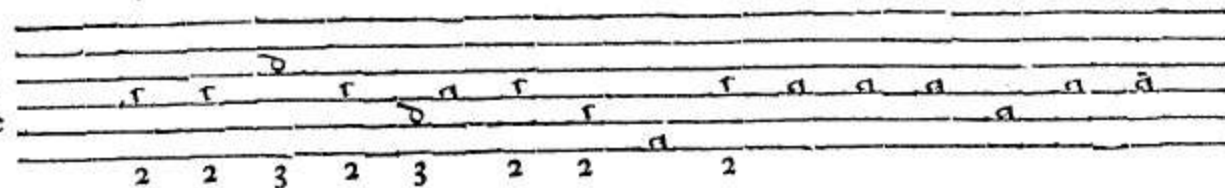
For the Viol
by song.

F



L 1 s 1 f s 1 1 1 1 s s s r s s
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

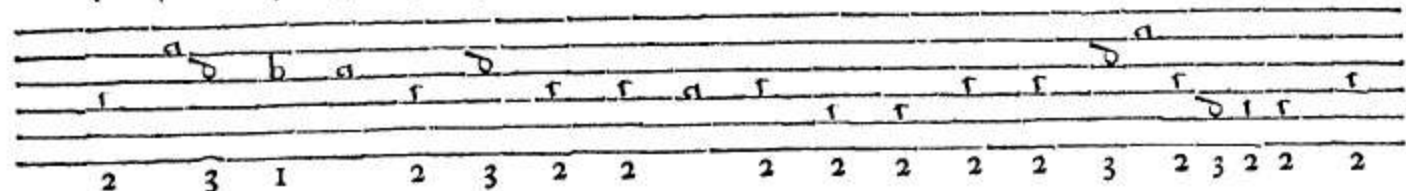
Or the Viol
by Tableture



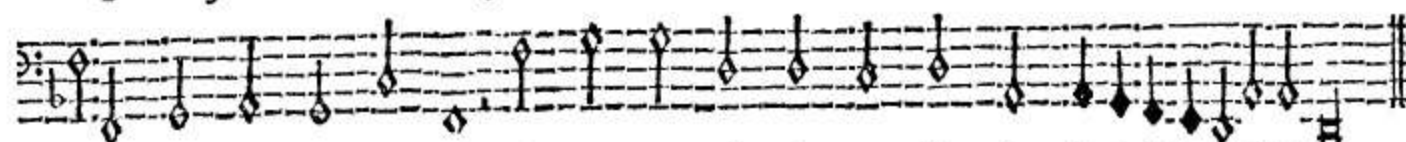
2 2 3 2 3 2 2 2 2



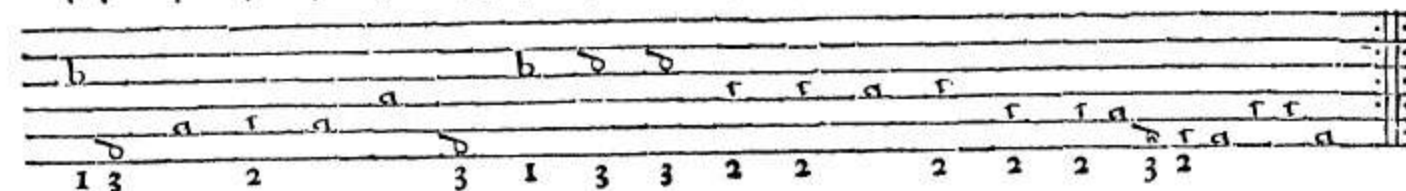
1 1 s f m 1 s 1 1 s 1 m m 1 1 s 1 1 f m m 1
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1



2 3 1 2 3 2 2 2 2 2 2 2 3 2 3 2 2 2



f f s 1 s s f f s s 1 1 s 1 1 1 s f m r 1 1 r.
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1



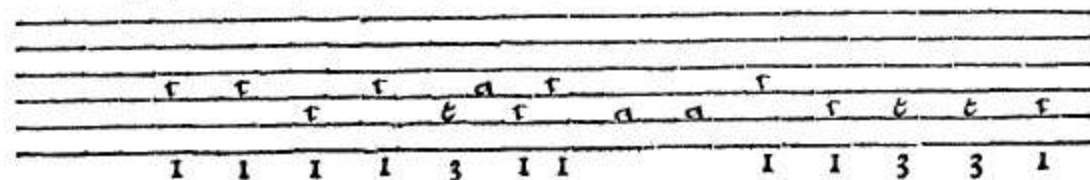
1 3 2 3 1 3 3 2 2 2 2 2 3 2



Pfalme.



1 1 1 1 3 1 1 1 1 1 1 1 1



1 1 1 1 3 1 1 1 1 3 3 1



1 1 1 1 3 1 1 1 1 3 3 1

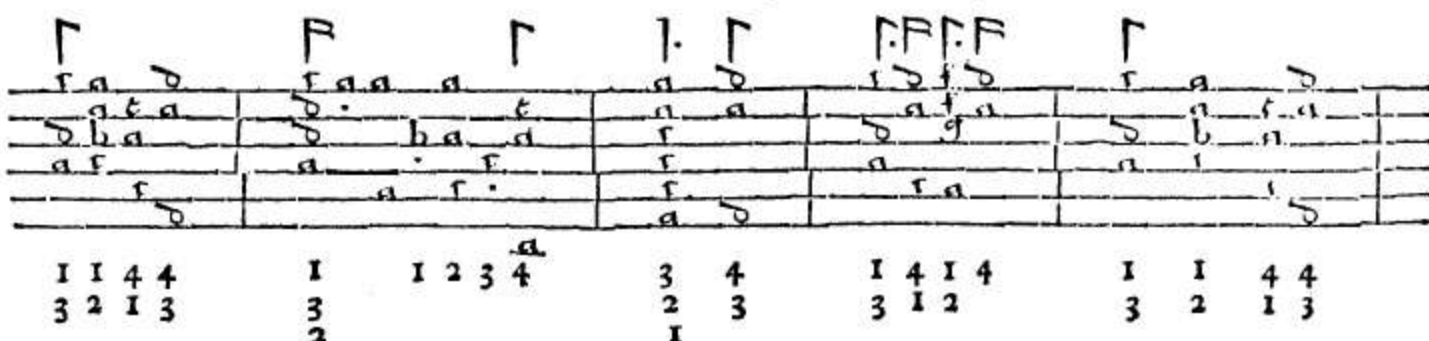
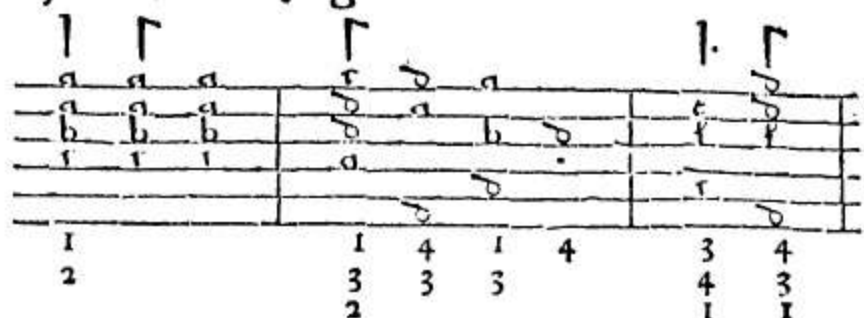


1 1 1 1 3 1 1 1 1 3 3 1

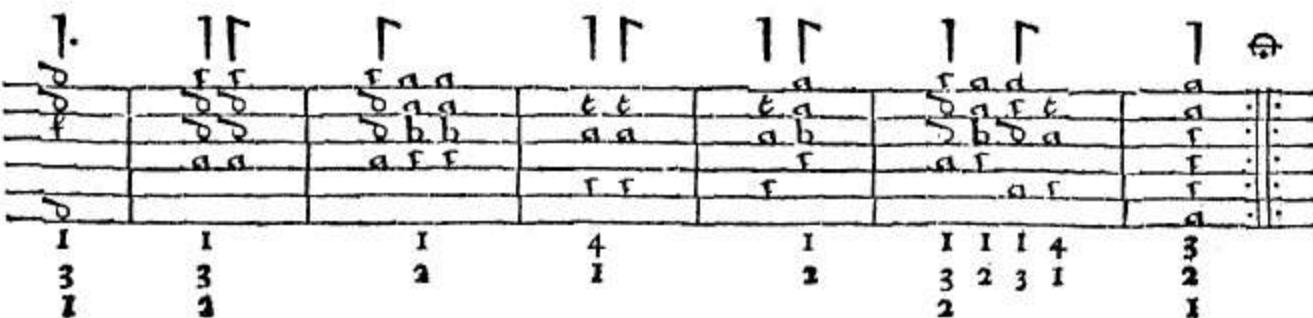
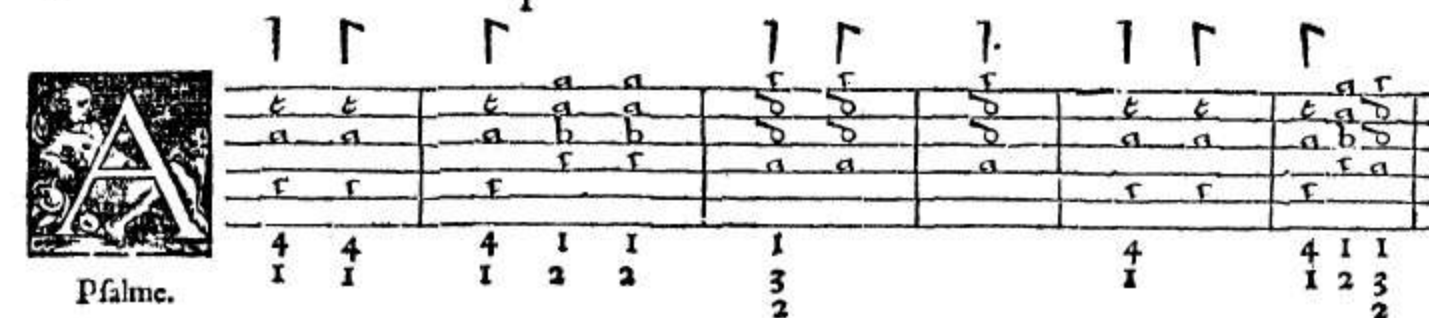
Rules to instruct you to sing.



Weet I E S V who shall lend mee wings.



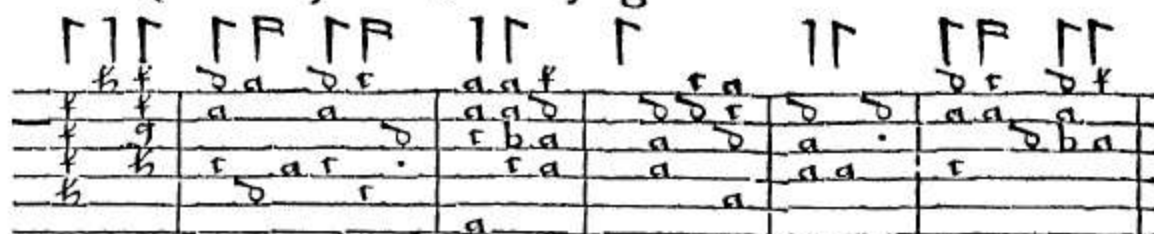
Pfalme.



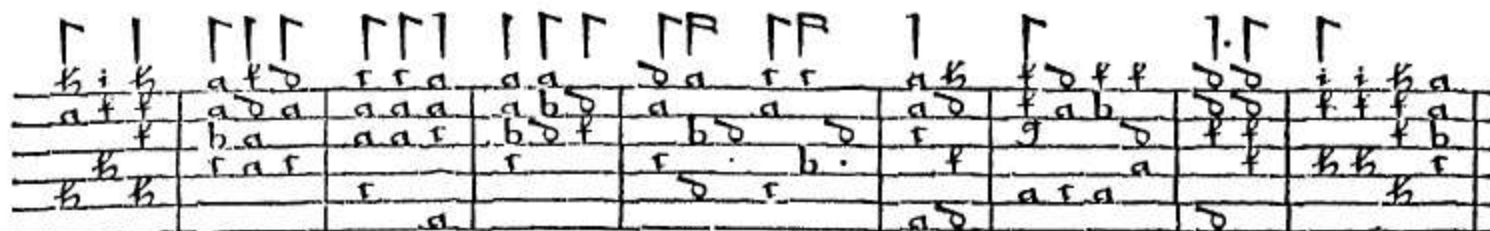
Rules to instruct you to sing.



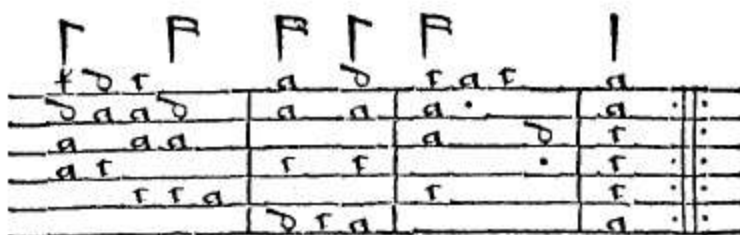
Lord of whom I doe depend.



1 4 1 4 3 4 3 4 1 1 4 1 3 1 1 4 4 4 1 3 4 1
2 2 2 2 2 2 3 3 2 2 2 1



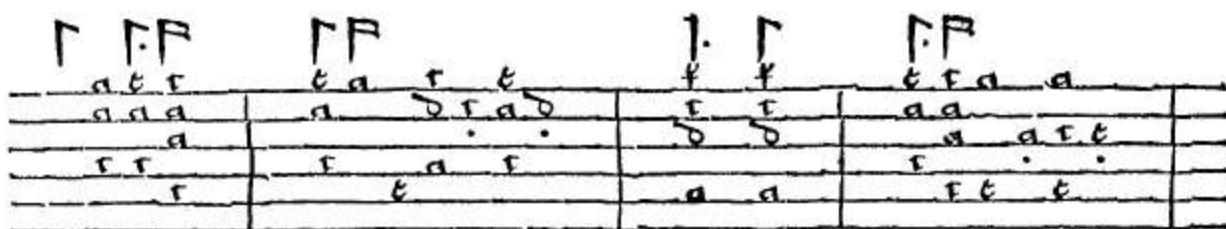
3 4 3 1 4 4 3 3 1 1 1 1 4 1 4 3 3 4 1 4 1 4 4 4 1 1 4 4 3 1
2 1 2 2 2 2 2 2 3 3 2 3 2 1 1 2 2 1 1 3 3 1 1 1 2 2 2 2



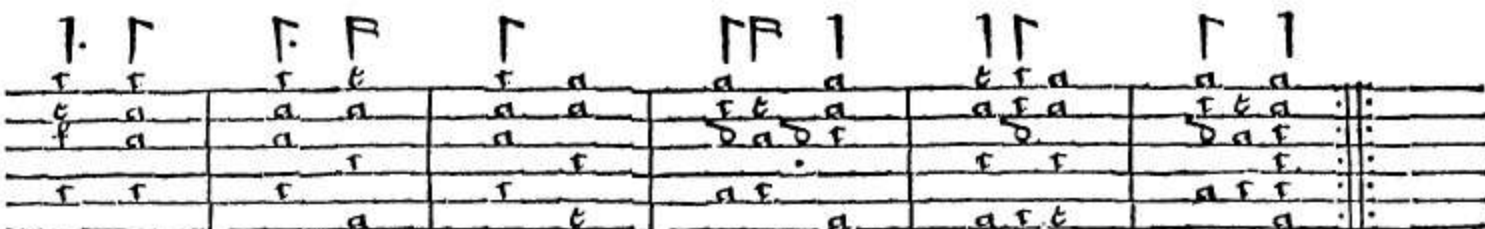
4 4 3 4 2 1 4 3 3 4 3
2 2 2 2 3 2 2 2 2 1



Lord that art my righteoufnesse.



1 4 3 4 3 1 1 4 2 4 4 4 3 3 1 4
1 2 1 3 1 1 1 2 3



1 3 3 4 3 1 1 4 2 1 4 1 1 1 4 3
3 2 2 1 2 3 2 1 1 2 3 2 1 2
4 1 1 1 1 1 1 1

Finis.